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# ART AND ARCHAEOLOGY

*An Illustrated Monthly Magazine*

Published by THE ARCHAEOLOGICAL SOCIETY  
OF WASHINGTON,  
AFFILIATED WITH THE

ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XVII

APRIL, 1924

NUMBER 4

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## CONTENTS

THE GENNADIUS LIBRARY: THE BUILDING . . . . .	William Bell Dinsmoor . . .	147
Five Illustrations		
AMERICAN WORK ON THE ERECHTHEUM . . . . .	Harold N. Fowler . . . .	153
Five Illustrations		
AMONG THE GRECIAN MARBLES (Poem) . . . . .	Wendell Phillips Stafford . .	160
POMPEII IS BORN AGAIN . . . . .	Guido Calza . . . . .	161
Seven Illustrations		
DO THE OLD GODS EXIST TODAY? . . . . .	Bruce Bryan . . . . .	169
Six Illustrations		
BOOKBINDINGS: THEIR HISTORY, THEIR CHARACTER AND THEIR CHARM . . . . .	Joannes Gennadius . . . .	177
Ten Illustrations from the Gennadius Library		
LACUSTRINE DWELLINGS . . . . .	W. A. Lutz . . . . .	189
Ten Illustrations		
ARCHAEOLOGICAL NOTES AND COMMENTS . . . . .		194
BOOK CRITIQUES . . . . .		197

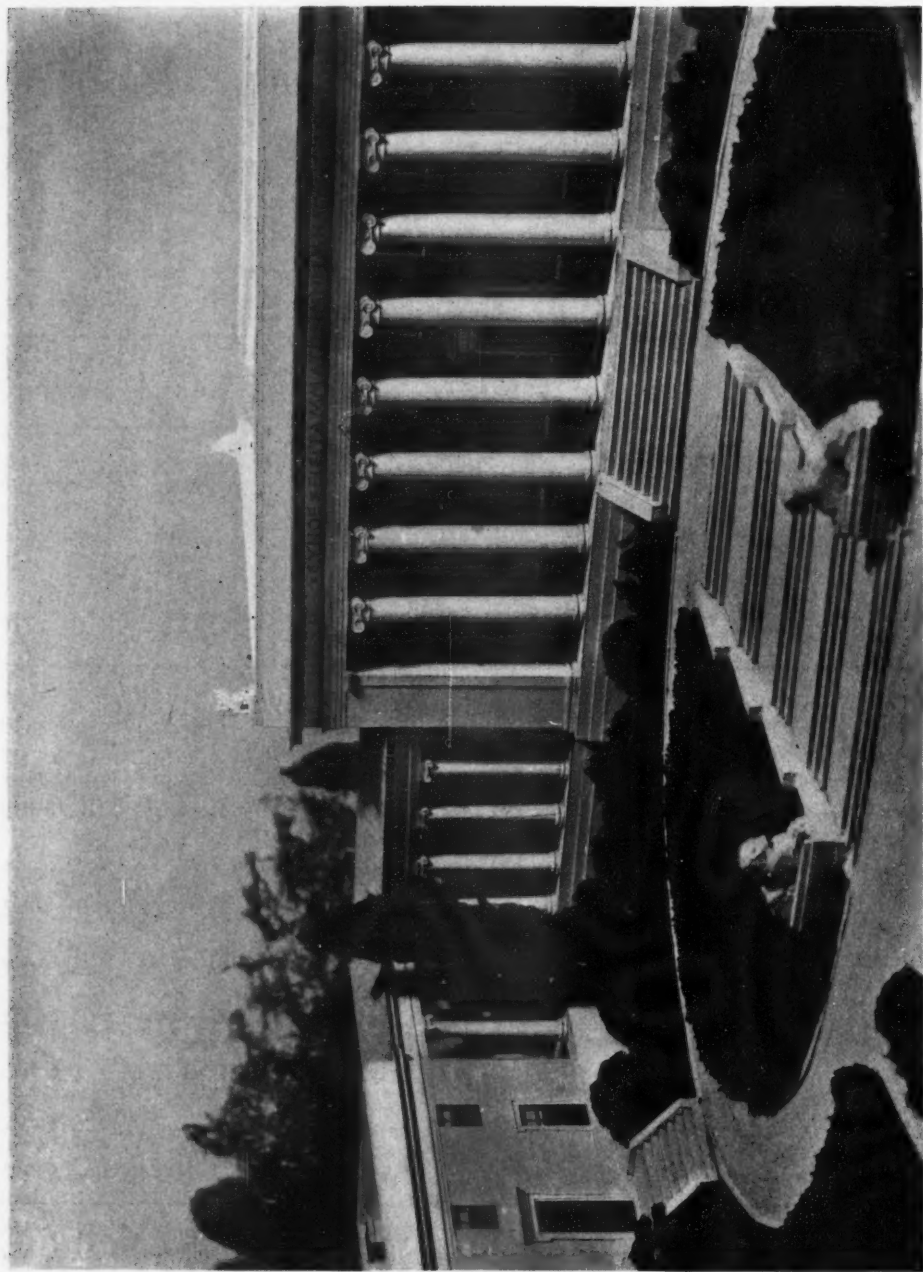
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Advertisements should be sent to the B. K. Kennady Organization, 111 N. Charles St., Baltimore; 521 18th St., Washington; Room, 403 Washington Square College, New York University, New York City.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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Approach to the Gennadius Library, American School of Classical Studies, Athens, Greece. Van Pelt and Thompson, New York, Architects.  
GENNADEION: West Residence, Colonnade and Main Façade.

# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XVII

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## THE GENNADIUS LIBRARY: THE BUILDING

By WILLIAM BELL DINSMOOR

THERE was a time when the lands of the monastery "Of the Incorporal Ones" stretched southward from Lycabettus toward Mt. Hymettus and the sea, donated, they say, by a Turkish sultan in gratitude for a miraculous cure wrought by one of the monks, but with scant thought of the future growth of Athens and of the educational needs of a yet unfounded nation across the Atlantic Ocean. Little by little the monks have been obliged to part with their holdings, not only on account of the expansion of the city, but also through economic necessities resulting from the gradual loss of their distant possessions in Roumania and Asia Minor. It was a happy inspiration on the part of the Greek Government when it thought of conserving a part of the site nearest the monastery, by donating spacious grounds for the accommodation of the British and American Schools of Classical Studies, in 1884-1886. Above the plots then granted

to the Schools, rose the denuded slopes of Mt. Lycabettus, partly converted, a few years ago, into a reservation of young and struggling pine trees. It was a strip of the lowest fringe of this slope that was bought for the School, in 1919, by a group of the leading women's colleges of America, just as it was on the verge of being sold by the monks at public auction, in the form of house lots. It was another strip just above this, and crossing the head of a projected wide avenue recently named in honor of Dr. Samuel Gridley Howe, the American Philhellene, that the Greek Government presented to the School as a site for the building to contain the library given by Dr. Joannes Gennadius on March 29th, 1922, to be erected by means of an appropriation of \$200,000 granted by the Carnegie Corporation on May 24th of the same year.

The essential condition of all three gifts being the erection of a suitable building for housing the library, pre-

## ART AND ARCHAEOLOGY

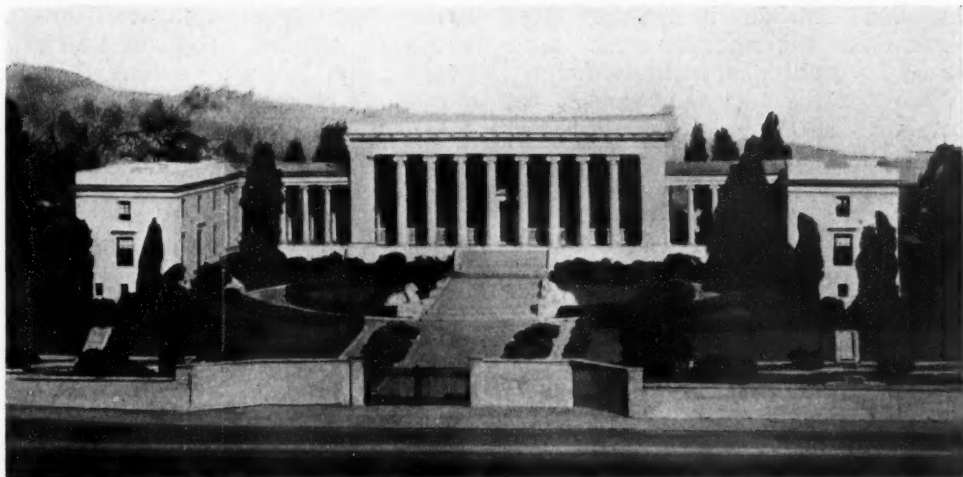
liminary studies were at once undertaken by the firm of Van Pelt and Thompson, Architects, of New York. Mr. Thompson was already familiar with the problems involved, as the result of his superintendence of the addition to the School itself in 1914-1915; and the solution which they offered, as the basis of preliminary negotiations, was of such interest that they were authorized to proceed with more detailed studies, in collaboration with a building committee composed of Dr. Edward Robinson of the Metropolitan Museum of New York, Professor Edward Capps of Princeton University, and Professors E. D. Perry and W. B. Dinsmoor of Columbia University. It is to the final solution which Van Pelt and Thompson eventually proposed that we shall now devote our attention.

A general plan of the site was published in ART AND ARCHAEOLOGY in May, 1922; a study of the principal elevation appeared in the *American School of Athens* number, in October of the same year. But since that time, as a result of the generosity of the Municipality of Athens, the character of the site has been considerably changed. The proposed narrow street which would have separated the Gennadeion from the lot bought for the School in 1919 has been eliminated, and about 123 feet have been cut from the head of Howe Street, with the result that the amount of land originally donated has been practically doubled, permitting the inclusion of the Gennadeion and of the proposed Women's Building in a single undivided area, of which the frontage, including the small British plot at the extreme left, is 515 feet, while the depth, for more than half of this distance, is 216½ feet. For comparison it may

be noted that the site hitherto occupied by the School measured only 164 by 394 feet. Not only the site, but also the studies for the Gennadeion itself, necessarily took on a new form. The building was brought forward and spread out to avoid the cramped appearance which had been unavoidable on the restricted site hitherto under consideration; from a building measuring approximately 143 feet in length and 88 feet in its greatest depth, its component elements were separated until the group occupied a frontage of 187 feet and a depth of 117 feet; yet by treating the elements more compactly the change was effected without increasing the cost of erection. The new changes were incorporated in a model which was submitted to the Carnegie Corporation on December 22nd, 1922; its members were so impressed with the desirability of executing the whole structure in marble, instead of limiting this material to the façade, that they voted an additional appropriation of \$50,000 for that purpose, as the readers of ART AND ARCHAEOLOGY are already aware.

The plans being approved and the requisite orders for material placed, Mr. Thompson went to Greece to supervise the work on the spot, arriving on April 6th, 1923, with the intention of remaining (with the exception of a brief visit to New York between May 27th and August 28th) until the completion of the work. The excavation for the foundations was begun on May 1st, and on May 25th the foundation stone was laid with proper ceremony by the monks of the Asomaton Monastery. Meanwhile it was necessary to secure the marble for the external walls, and this, curiously enough in a marble-producing country, proved to be one of the most difficult of the pre-





GENNADEION: Front View looking up Howe Street

liminary steps. The nearest marble quarries, those on Mt. Pentelicus only eleven miles away and easily visible from the School windows, were not being worked and had no facilities for producing the required amount of marble within the allowable time. The quality of the marble, furthermore, seemed to be less satisfactory than in former years. On the other hand, the quarries controlled by the English Marble Company working on the island of Naxos, 120 miles away, were producing at lower cost a far better marble, not the Naxian marble known in antiquity, with the great translucent crystals characteristic of the temple of Dionysus at Naxos itself and of the roof tiles exported by Byzes of Naxos to all parts of the archaic Greek world, but rather a marble of a fine white texture, rivaling that of the best ancient Pentelic marble. With this superb material, and with forty-five of the hundred marble cutters of Athens, working under the supervision of the foreman formerly employed in the

reconstruction of the ancient Propylaea of the Athenian Acropolis, it was felt that the ideas of the architects would be sympathetically executed. Apart from the marble workers, unskilled labor was largely recruited from among the vast numbers of refugees from Asia Minor, who crowded so thickly round the site that it had to be enclosed with wire, while the men were hired in rotation in three-day shifts in order to give as many as possible the means of subsistence. Not even for holidays did the work stop, lest the enforced idleness should produce greater misery among the refugees. This beneficial phase of the operations so impressed the Greek authorities that many, including the head of the revolutionary government, Colonel Plastiras, visited the ground to express their appreciation.

By October, 1923, the walls had risen to the level of the first floor, and during the next month the concrete floors were laid, and the first of the marble was set in place. As the need for

## ART AND ARCHAEOLOGY

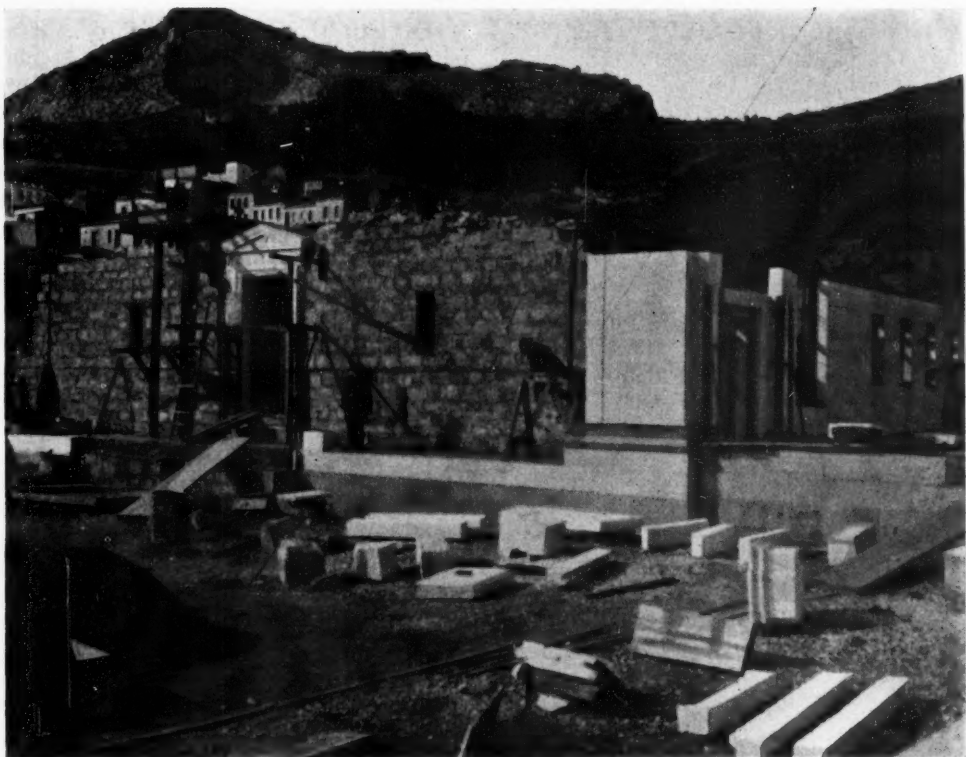
unskilled labor on the building itself diminished, the refugees were transferred to grading operations and the building of the enclosing walls of the grounds. And finally, on Christmas Day, 1923, the marble lintel of the main entrance doorway was erected, the workmen placing upon it wild onions to avert the evil eye and to ensure the rapid completion of the work. Let us hope that their precaution will be efficacious, and that the buildings will stand complete, and ready for dedication, in the spring of 1925.

After that date, the visitor who enters the great iron gates at the head of Howe Street will ascend a gentle gradient, 20 feet in width, between sunken gardens, until at a distance of 98 feet behind the lot line he meets the first steps, at a level 6 feet higher than that at the entrance. Thence a series of broad platforms broken by groups of steps, the width of the flight narrowing by four feet as it ascends, brings him up to the foot of the steps of the Library itself; the ascent is also made practicable for vehicles by great semi-circular ramps at either side. A broad flight of nine steps, approximately one third of the width of the façade of the Library, conducts him to the platform of the portico, 19½ feet above the level of the entrance, and about 115 feet above the boulevard from which Howe Street forms the axial approach.

The Library itself is a simple rectangle in plan: the width of the façade is 79½ feet, the depth from front to rear 55½ feet. In order to be symbolic of the monumental purpose of the building, a bond between the scholarship of America and of Greece as well as an adjunct of a School of Classical Studies, the style of the building could

hardly be other than classical Greek, with a colonnaded façade; and for this purpose the Ionic order seemed more gracious than the Doric, and hence more suitable in a Library intended to extend its hospitality to investigators of all nationalities. Eight great Ionic columns, modelled after those employed on the east façade of the Erechtheum but slightly larger in scale (the height being increased by 11 inches, the spacing on centres by 9 inches), occupy, together with their terminal antae, the total length of the façade. These columns of white marble are contrasted against a wall of red stucco, only the dado at the bottom being of marble. The monumental central doorway in the rear wall of the portico, bearing the name of the building in its frieze, flanked by unobtrusive narrow window openings, with a frieze of larger and more decorative windows in the upper story (their sloping jambs and lintels with projecting ears or crossets reminiscent of those on the west front of the Erechtheum); and the bronze grilles which fill all the openings, harmonize in every detail with the façade. In the frieze above the columns is an appropriate Greek inscription; and above the entablature, instead of the usual Greek pediment, an attic is substituted on account of the great length of the façade. The whole composition is a timely reflection of the School's great book on the Erechtheum, which is likewise in process of execution.

Entering the main doorway, we pass through a vestibule with coat rooms on either side, to the entrance to the library proper, a great room 29 feet deep and 76½ feet in length. Opposite the entrance is the librarian's desk, from which he can command the entire sweep of the room, the shelves



GENNADEION: View of Main Building from S. E. on Feb. 1, 1924. Lycabettus in background.

(both open and locked) which line the walls at back and front, the entrances to two study rooms at the front corners of the building, the alcoves which rise in two tiers at either end; and the gallery which runs round three sides of the room, approached by two stairways which lie directly opposite him; these stairways likewise form the only methods of access to the offices, study and print rooms on the upper floor. The room is covered with a coffered ceiling; the main light comes from the north, at the back, where seven lofty windows, corresponding to the seven central intervals of the façade, are placed high in the wall on account of the rising ground behind. The

alcoves are lighted also by narrow individual windows.

On the exterior all these windows are treated with simple enframements, but bronze grilles contrast with the white marble walls, and their varying forms faithfully characterize the narrow alcoves or the great main room within. Under the front half of the building is a basement, with book vaults, storage rooms, packing room, and dark room.

Extending forward at right angles to the main building, and thus enfaming the elliptical forecourt, are two residential wings, likewise constructed in white marble, intended for the Librarian and for other officers of the School. These are thrust so far

## ART AND ARCHAEOLOGY



GENNADEION: Bracket for Main Entrance and Basis for Colonnade.

apart (the distance between them being 137 feet), and are brought so far forward (16½ feet) from the main building, that the latter stands forth as a distinct monument, its simplicity in no way marred by the subordinate elements. Yet, in order to form a more effective enframement, the three elements are linked together by low colonnades of the Ionic order, purposely simplified, the shafts being unfluted and the anthemion necking of the capitals omitted, lest they should seem to compete with the main colonnade. The connecting colonnades give access, at one end, to the great portico of the Library, and at the other, by means of descending stairs, to the dining room of the residence, of which the main floor is necessarily at a lower

level than that of the Library. The wings are kept as simple as possible, with plain wall surfaces, to form an effective foil to the colonnade which is the main feature of the design. One of the notable features incorporated in the plan is the open covered loggia at the rear of each house, 13 feet wide and 12 feet deep, an adjunct that will be greatly appreciated during the intense heat of the summer.

Such is the great group which is now rising at the head of Howe Street, as a monument to the generosity of Dr. Joannes Gennadius, the Carnegie Corporation, and the Greek Government. But this is by no means all that will eventually comprise the center for the gathering and disseminating of Greek studies by Americans. The present School building can accommodate, at most, only eight students; and though this has sometimes sufficed in the past, yet the new facilities to be offered in the future will undoubtedly call greater numbers to Greece. And so already, on the land directly opposite the School and at the left of the Gennadeion site, now through the kindness of the Athenian Municipality united with the main block, tentative studies are being made for the construction of a Women's Building. And still farther to the left, we see a suggested unit house, which carries the building program right up to the edge of the land now controlled by the American School, with the possibility however, that three additional units may be erected on the land to which the British School now has the title.

This will add to the dignity of an institution which must inevitably become, with the addition of the Gennadius gift, the center of classical and historical studies not merely in Athens, but in the entire Balkan and Asia Minor area.



## AMERICAN WORK ON THE ERECHTHEUM

By HAROLD N. FOWLER

FEW ancient buildings have aroused greater interest in modern times than the Erechtheum, the temple erected for Athena and Poseidon-Erechtheus, which stands south of the Parthenon on the Acropolis at Athens. It is relatively small, the main rectangle or cella being only 20.30 m. in length and 12.21 m. in breadth, but its unique plan, the difference in level of its entrances, the peculiar technique of its frieze, and the richness and beauty of its decoration have awakened the admiration of all lovers of the beautiful and exercised the ingenuity of architects and archaeologists. The Parthenon is far larger and more imposing, and its sculptures are marvelously perfect, the ruins of the Propylaea still excite the admiration of the beholder, as the complete building excited that of Cicero, but the delicate and ornate beauty of the Erechtheum possesses a peculiar charm. It is fortunate and at the same time natural that the American School of Classical Studies at Athens has paid especial attention to this building and is soon to publish a volume of text and a series of plates which will make it better known than ever before since the glory of ancient Greece was lost in the beginnings of the Middle Ages.

The Erechtheum is usually regarded as a Periclean building, that is to say, as one of the buildings erected while Pericles was the most powerful man at Athens, and it may well be that this building was planned at that time, though we do not know exactly when it was begun. Pericles died in 429 B. C. If the erection of the Erech-

theum was begun before his death, it was probably begun before the outbreak, in 431 B. C., of the Peloponnesian War, perhaps even in 438 B. C. It is, however, possible that the work was not begun so early, in which case it can hardly have been undertaken while the Athenians were fully occupied with the war, as they were until the Peace of Nicias, 421 B. C. If the building was not begun before 431 B. C. it was probably begun not long after 421. Operations were interrupted, probably on account of the renewal of the war, for an inscription of the year 409-408 B. C. has preserved to us the report of a commission, from which it appears that the building was at that time well advanced, though by no means completed, and that many wrought stones were waiting to be put in place. An inscription of the following year, 408-407 B. C., in which amounts paid to artisans for labor on the temple are recorded, shows that the work was then going on. When it was finished we do not know.

The ancient Greek architects, and Greek artists generally, had a high regard for symmetry, but the Erechtheum is unsymmetrical in plan, and there are several peculiarities in it which are difficult to explain. In 1904 Professor Wilhelm Doerpfeld published in the *Mitteilungen* of the German Archaeological Institute at Athens an article on the original plan of the Erechtheum, in which he argued that the architect planned to make the building extend farther to the west than it now does, in such a way as to make the two porches, which are now





The Erechtheum from the Southwest.

at the western end, project from the middle of a perfectly symmetrical structure. His arguments have been much discussed, for even those who accept his theory in general are not agreed as to details. The most important treatment of this subject by an American is contained in Professor George W. Elderkin's book, *Problems in Periclean Buildings* (Princeton, 1921).

Whatever the original plan may have been, the Erechtheum was finished as an unsymmetrical structure and continued in use as a temple for some six or seven centuries. Some restorations were effected in Roman times, and afterwards it was altered and used as a Christian church. Still later, when Greece was under Turkish rule, it served as a dwelling and as a powder magazine. When Stuart and

Revett saw it (1751-1753), it was already in a ruinous condition. During the war of Greek independence (1821-1828) the building suffered greatly. It was repaired in 1838, but all the semi-columns of the western end, with one exception, were thrown down by a violent storm in 1852. In the early years of the present century a more permanent and satisfactory restoration was undertaken, and, with the consent of the Greek authorities, the American School of Classical Studies began a careful study of the building, taking advantage of the scaffolding which was erected for the use of those engaged in the restoration. Long before that time, in the first year of the School's existence, I had studied the building, the inscriptions and the passages in the works of ancient authors which seem



The Erechtheum in the Eighteenth Century (from Stuart and Revett, *Antiquities of Athens*).

to give information about it, as well as numerous treatises by modern writers, and the results of my labors is published in the first volume of the *Papers* of the School. That article has now been superseded in most respects by the writings of others, but is mentioned here merely to call attention to the fact that the interest of the School in the Erechtheum is as old as the life of the School itself.

The exhaustive study of the Erechtheum began in 1903-1904, when Gorham Phillips Stevens, the present Director of the American Academy in Rome, came to the School at Athens as its first Fellow in Architecture, the fellowship having been established by the Carnegie Institution of Washington. He measured every stone of the building and made a complete set of drawings

which are remarkable, not only for their accuracy, but also for their beauty. These drawings are the originals from which most of the plates in the great forthcoming work on the Erechtheum are made. The plates of drawings may be divided into four classes or sets; in one the building as it exists today is presented in plan and elevations, with careful differentiation of the new blocks which have been set in during the modern reconstruction from the blocks of the ancient structure, and with accurate indication of modern ironwork, as well as of all ancient constructive details; in another a complete series of plans, elevations, and sections is given; a third consists of plates of details on a large scale and of full size profiles, many of which are here drawn for the first time; and the fourth

## ART AND ARCHAEOLOGY



CARYATID: From the Erechtheum, now in the British Museum.

offers special assemblages of stones. Still other drawings are inserted in the text.

The careful study of the building, which necessarily accompanied the preparation of these drawings, naturally led to more perfect knowledge of the methods employed by the builders

than had been previously attained by anyone in modern times, and in the text which he contributes to the forthcoming work Mr. Stevens gives much information of value to architects and archaeologists. In preparing this text he has made use of suggestions offered by the late Dr. Heermance, by Dr. Hill, the present Director of the School, by Professor Dinsmoor and others. The years which have passed since the drawings were made have been by no means wasted, for in 1910 Mr. Stevens published in the *American Journal of Archaeology* an article on "The East Wall of the Erechtheum," in which he proves conclusively that there were two windows in that wall, placed symmetrically, one at each side of the central doorway. This feature of the building was an entirely new discovery and is not paralleled, so far as is known, in any other Greek temple. The original plan and the internal divisions of the Erechtheum have been discussed by Professor G. W. Elderkin, and Professor C. H. Weller, Dr. Hill and Dr. L. D. Caskey have published several articles to elucidate passages in the inscriptions and thereby to explain details of the structure of the building, and Professor O. M. Washburn and Professor W. B. Dinsmoor have discussed the inscriptions themselves. The results of these various investigations can now be embodied in the book, so that the delay in publication is not altogether to be regretted.

The Erechtheum, like other Greek temples, was adorned with sculpture; but the sculpture of the Erechtheum is different from that of most temples. The frieze, which ran round the entire cella, except where the roof of the North Porch abutted upon it, and also round the North Porch itself, was made of smooth blocks of dark grey stone upon

## ART AND ARCHAEOLOGY

which figures of white marble were fastened with iron dowels. At present nothing remains of the original frieze of the western end, but there is no reason to doubt that it once existed. The peculiar technique of the frieze is doubtless the chief reason for its present very fragmentary condition, for the attached figures were less likely to be preserved intact than figures carved in the blocks of the background. Not a single fragment of the figures now remains in place, but more than one hundred fragments have been identified and are now for the most part in the Acropolis Museum. Most of these were published by Ludwig Pallat in the *Antike Denkmäler* of the German Archaeological Institute for 1895-1898, but in the forthcoming American publication several additional fragments are included and all are better published from new and better photographs. In the accompanying text each fragment is described and, when necessary, discussed. In the description and discussion I have been able to make use of Dr. Pallat's work in the *Antike Denkmäler* and also of a valuable article which was written by him at my request and was published in the *American Journal of Archaeology* in 1912. Moreover the catalogue of the Acropolis Museum by Mr. Stanley Casson appeared in 1921, so that I could use that also. Here again the long delay since the first draft of the chapter was made, in 1904-1905, has been of advantage to the work. The six caryatids, or maidens, that serve in lieu of columns to support the architrave of the Southwest Porch are works of sculpture of the first rank. These are illustrated more fully in the forthcoming work than in any previous publication. The sculpture of the

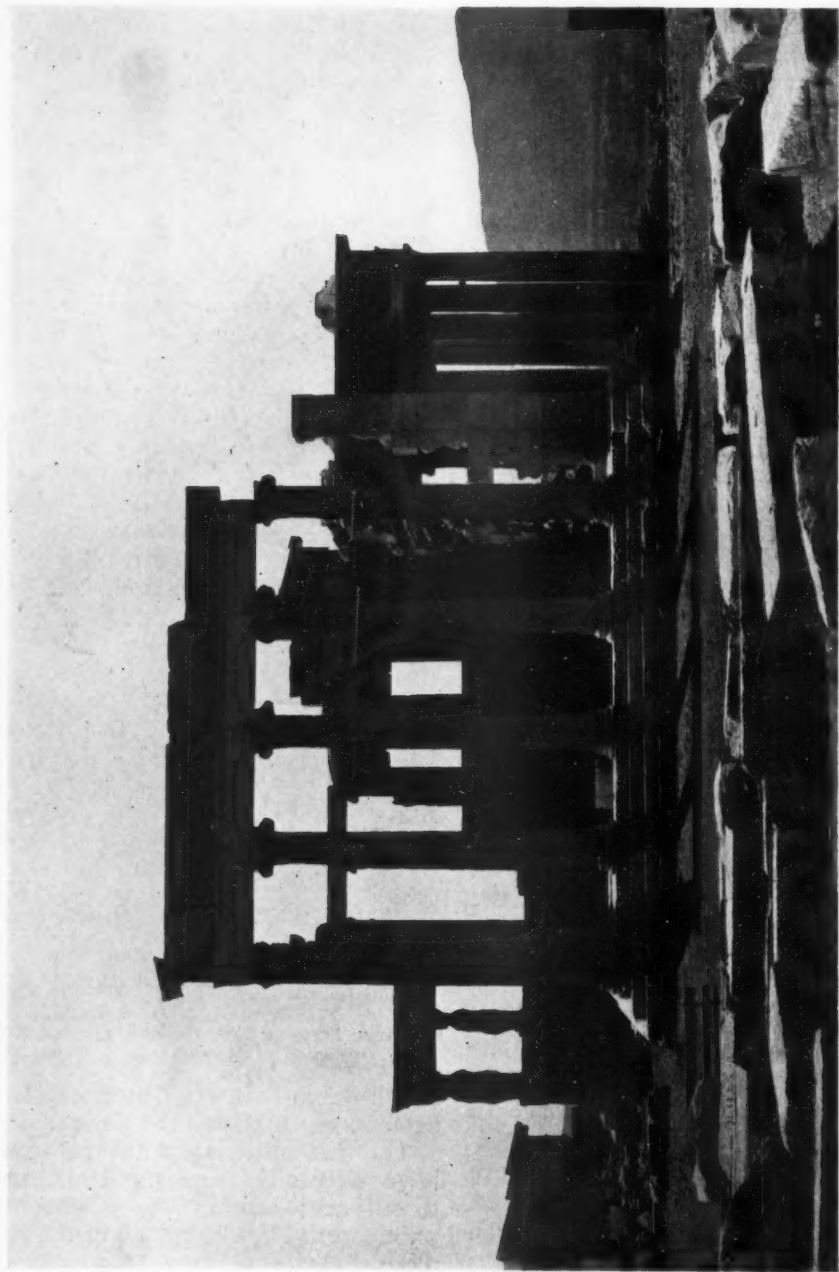
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CARYATID: From the Erechtheum now in the British Museum

Erechtheum is, then, henceforth to be better known than ever before.

The inscriptions mentioned above have naturally been published more than once; but in the forthcoming publication Dr. Caskey gives the complete text of all the fragments, an English translation, and an exhaustive



The Erechtheum from the East. From a photograph by Clarence Kennedy.



## ART AND ARCHAEOLOGY

commentary. The lexicographer, the archaeologist, and the student of history will all find interesting matter in these inscriptions, for along with much information concerning this particular building they contain a considerable number of unfamiliar words and they also throw light upon the building methods of the Athenians, upon the wages paid to artisans, and upon other matters of interest. All this material will be made more fully and conveniently accessible than ever before and its importance will be enhanced by the commentary, written by a scholar of exceptional acumen and thoroughly familiar with his subject.

Since the fifth century before Christ the Erechtheum has stood upon the Acropolis, sharing the fortunes of war and peace through the vicissitudes of twenty-three centuries. The history of the building reflects the history

of Athens, of Greece, and of the whole region of the eastern Mediterranean. In tracing, with documents and illustrations, the history of the Erechtheum, Dr. James M. Paton contributes a chapter which can hardly fail to interest the general reader, as well as the archaeologist and the historian. Dr. Paton is also the editor of the whole work, which is to be published under the general supervision of the Committee on Publications of the School at Athens; the chairman of this committee is Professor George H. Chase of Harvard University. Such editorship and supervision will, it is hoped, ensure a certain uniformity of character in the chapters contributed by various authors. One characteristic of the whole work is the insistence upon the accurate presentation of facts rather than the enunciation or discussion of theories.

## AMONG THE GRECIAN MARBLES

*Here lies the wreckage of old heavens up-  
thrown.*

*This the wave spared to poor posterity—  
So much of all that golden argosy  
Which by the breath of the young dawn was  
blown*

*O'er the blue laughing waters from unknown  
Margins of light and immortality—  
Spared for our eyes that impotently see,  
And for our greeting, which is but a groan.*

*Oh, when will man again his lax loins gird?  
When will he leave soft Circe and her  
sty,  
Or learn to labor without looking  
down?*

*Thou, thou, my country—in a dream I heard  
It was they sons would dare the old sweet  
sky  
And bring back beauty for the earth  
to crown.*

*—Wendell Phillips Stafford.*

*From "Dorian Days,"  
now out of print.*



A house with an upper-floor and a window overlooking the Via dell'Abbondanza, Pompeii.

## POMPEII IS BORN AGAIN

By GUIDO CALZA

POMPEII assumes the privilege of making herself understood at first sight; and, to understand her, there is no need of historical and archaeological assistance. One feels that her life was always lived, for the most part, in about the same way and by about the same society as our own: business men and professional men, employees and merchants, bankers and shop-keepers, city-councilmen and deputies in the heat of a political campaign.

Whoever thinks, among the ruins of Pompeii, of military leaders or orators, of the despotic monarch or the thoughtless man-of-pleasure; of Caesar or of Cicero, of Lucullus or of Caligula? Who gives a thought to Nero's *Domus Aurea* or to the *Via Sacra*, when there in the little streets, twisting between the Pompeiian houses and shops that make us re-live the everyday life of a busy little industrial city in the Provinces?

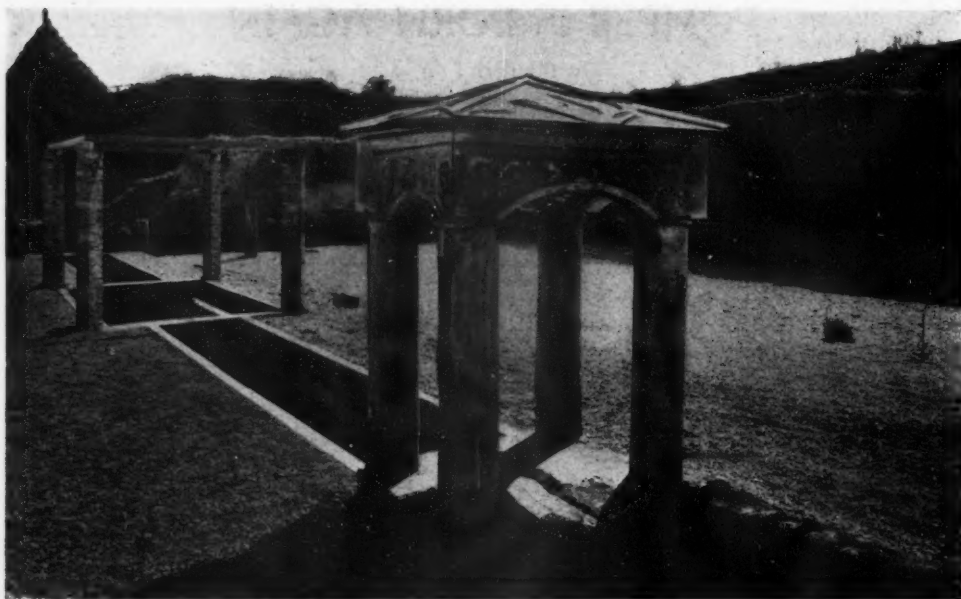
One should go to Pompeii, then, without ceremony, without filling his mind with the great figures of history, without burdening his baggage with an excess-weight of erudition, but, rather than all else, with the curiosity to observe and a desire to learn.

And, in fact, there is something in the new excavations to satisfy every desire and every sort of curiosity. For, although they have been continued more or less since 1748, that is, since King Charles III authorized the first excavations at Pompeii, over two-thirds of the city being uncovered, the truth is that no one had ever seen what we see to-day, no one had even thought it possible. And this is not so much

because the *Via dell' Abbondanza*, which has just been excavated, is the most attractive and the most fashionable street at Pompeii, as because it has been excavated under a new criterion and according to a new system.

This is a matter of method, which can be explained in few words.

The city was buried with all its buildings by a rain of ashes and lapillo, that lasted three days, entering everywhere—through courtyards, through windows, through the doors of the houses, heaping up on the roofs, crushing some in, covering others lightly, but persistently, forming a layer on them about a meter in thickness. These volcanic materials suffocated men and animals, and carbonized organic substances without destroying—except in small part—the marbles, stuccoes, paintings and bronzes, or the walls themselves. Former excavators, pre-occupied in the search for treasures rather than in the reintegration of the aesthetic aspect of the city, excavated the first layers of volcanic materials, accumulated on the roofs and projecting portions of the buildings, without too much attention, seeking to reach the pavements of the streets and the ground floors of the houses as quickly as possible in order to see what might remain buried there. With this method of procedure the upper part of the building—that is, the part that had suffered most, because in immediate contact with the volcanic rain, and had become fragile, or been reduced to charcoal—was destroyed beyond repair. The roof-tiles, the little balconies and the upper windows of the houses, the wooden architraves over the doors,



A garden in the most recent excavations, with a pergola and a little shrine with colored columns

the ceilings of the rooms—all, in short, that completes the architecture of an edifice, was scattered about in the excavation—earth and thrown away, so that the buildings were found intact up to a certain height, only, that is, up to the line of resistance they offered to the falling ashes and lapillo, and which never exceed the height of the ground floor.

So, that was lost in which consists the essential value of the Pompeiian ruins; that is, for all the constructive elements to be preserved *in situ*—given the very special manner of its destruction—as if the city had not been destroyed, but abandoned only a little while ago.

The Pompeii excavated under Prof. Spinazzola's direction is quite other than the Pompeii previously excavated, so that it seems as if one were actually visiting a city abandoned a few days

since—not since more than eighteen hundred and forty years. Moreover, the science of Archaeology draws from the perfect preservation and scrupulous re-construction of these ruins all the elements for studying and forming an appreciation of life in ancient times, carrying us back into the actual surroundings where it went on, and even to the very day in 79 A. D., when it was abruptly cut short by the eruption of Vesuvius.

Wisely restraining his desire and his curiosity to see what may be hidden in a certain edifice, refusing to allow himself to mark quickly in order to reach the ground floors of the houses and the street-level, he proceeds slowly, excavating in horizontal planes. The first earth having been removed, and the first lapilli, the roof of a house, or a shed projecting over the street, comes to light. Then, excavating stops, the



A frescoed fountain, with a little colored marble group forming a water-spout, in a garden discovered during the latest excavations

roof is photographed from every possible point of view, the roof-tiles, the flat-tiles, and the bricks that composed it are numbered; and then it is taken to pieces, because the wooden rafters supporting it are charred, hence it is necessary to change them. New iron beams are substituted for the old ones; yet some of the antique rafters are left in place, which, though no longer performing the function of carrying, give the actual, visible image of the original support. The antique roof, or the antique shed having been restored to its place in this way, the excavation is continued from above downwards, stopping whenever it becomes necessary to strengthen the various constructive elements *in situ*.

Thus, when the excavator has reached the pavement, the edifice needs

no further restoration, no further care, but stands sound and whole, ready to defy other ages of life and to astonish present and future generations by its completeness; for the roof is now at last in place; and the ceilings are in place, and the upper cornices of the rooms, the windows and their architraves, the sheds and balconies, even all the innumerable objects that formed the furniture of the house. In fact, the ornaments have been left in place, also, protected, if necessary, by glass cases; or, they have been restored to their primitive use. And this is why, on entering one of the most recently excavated shops, this *thermopolium*, for instance—or sort of antique bar-room, we see bronzes and pottery on the counter, dishes, mugs and glasses, the lamps that lighted the place, a bronze





A shop front with divinities in fresco; Venus on the left, Cybele on the right and the heads of Mercury, Jupiter, Diana and the Sun on the architrave

water-jug, also: in short, all as it was on that last day of life in the lovely little Vesuvian city.

And Prof. Spinazzola has again shown wisdom by refusing to enrich the Naples Museum with many objects and paintings found in the new excavations, preferring to leave them in place, so that they may regain their full value and meaning in this marvelous reintegration of life in ancient times. Moreover, he unites technical ability and an admirable sense of the aesthetic; and so, while each detail is carefully studied, the whole picture stands out clear, fresh, full of life. Yet, this is not enough.

Many things in the houses, being of organic substances, were dissolved during these long ages of death; but, as the mass of lapillo became amalgamated, it formed a sort of envelope around them, and preserved the exact form of the objects it covered. And now, by pouring plaster into these moulds, all the forms of a life that has disappeared have been obtained once more; furniture, doors, wooden rafters, the roots of trees, even the dead bodies of men and animals that, surprised by the terrific catastrophe, and unable to flee from it, were completely enveloped by the fiery rain of destruction. By casting them in plaster in the lapillo,



It has been possible, in excavating a garden, to reconstruct even the roots of two big trees that had been chopped down, when the garden was made, at least two thousand years ago.

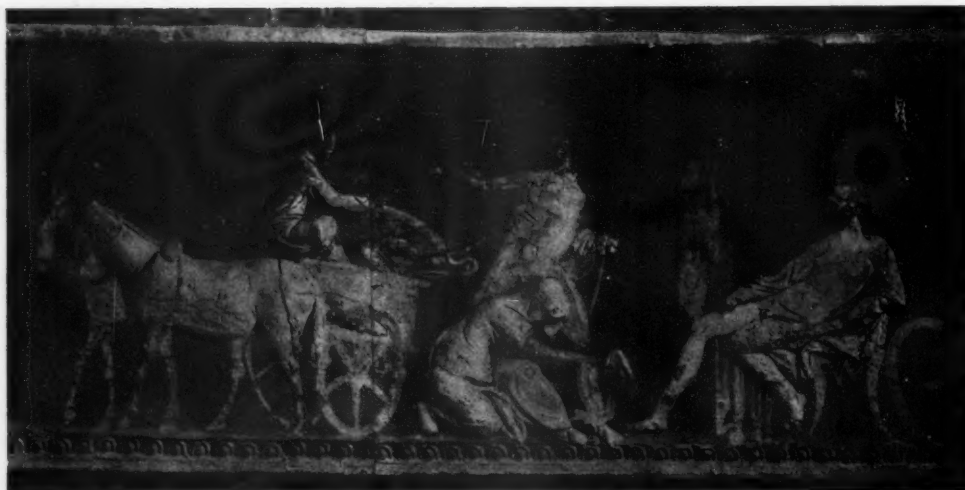
which has preserved their profiles, their terrified faces and contorted bodies, we can see them to-day in the same tragic positions of horror and desperation in which they passed the last moments of their lives. If these bodies, embalmed in this singular manner, lead us into the realm of Death, all the rest gives us, on the contrary, a vivid sensation, thrilling with life. A short walk along the street leading to the Amphitheatre, the *Via dell' Abbondanza*, where are the most recent excavations, will suffice to persuade us of this.

This street is barely five hundred meters long; yet in it is contained all that private life has left at Pompeii.

Two rows of houses line it; their façades are varied architecturally by many sheds, terraces and little balconies; and varied in color also, because there are sign-boards, or figures of tutelary divinities, or commercial and political posters painted on the shop-fronts at frequent intervals.

Here, for example, are two business houses: on the right, a perfectly preserved *fullonica* or dye house, with tubs of water, and terraces for drying the materials; on the other side is a draper's shop—even the name of its proprietor is known, a certain Marcus Caecilius Verecundus, *vestiarius*. Yes—this is a kind of department store, this big shop, which, instead of show-windows with goods displayed in them, had and still has frescoes advertising the business. Painted there is a figure of Mercury, the protector of every commerce (thieves, also, were placed under his care); and, besides Mercury, the Pompeiian Venus, drawn by four elephants; and then, a scene representing the shop keeper to the life, selling goods behind the counter to his customers.

But to have a good idea of these shops, it is enough to look at our photograph, which reproduces the front of one. It is called the "House of



A remarkable white stucco frieze with a blue background, found in excavating a house at Pompeii. It was in a thousand pieces, and has been marvellously re-composed. It represents Priam, bringing gifts and begging Achilles for Hector's body.

Venus and the four gods," because, on the architrave over the door, are four medallions with gold grounds, on which are painted Jove, the Sun, Mercury and Diana; and on the pilasters, which have white grounds, there is a Triumph of Cybele, on the right, in a pink mantle, surrounded by flute-players, priests and priestesses, who form an imposing procession about her. On the left is Venus, around whom fly two winged Eroes, carrying a little crown of flowers in their hands.

But let us return to the street, where the broad sheds over the shop-doors served as porticoes to protect passers-by from rain and sun. And, where there are no sheds, there are hanging balconies, constructed so as to open the upper rooms over the street and allow the occupants to enjoy some of its movement, even though remaining at home. The antique street shows itself to us here, then, in an entirely new aspect, unknown till to-day, which recalls—more than anything else—the

streets in Oriental cities, where there are, even now, permanent sheds or awnings over the shops, serving as shelter for pedestrians and protection for the signboards and display of merchandise. Here and there is a tavern among the shops, as, for example, this *thermopolium*, in which all that was found has been left in, or restored to its original place. And all is here, on the marble counter, ready to serve a hot drink or a glass of good wine. A bronze boiler, hermetically sealed, still contains some liquid—all that was left of what the bartender had mixed for his good customers on that last fateful day? Perhaps. And then, the flasks, bottles, glasses, to which Art gave characteristic, graceful, pleasing forms, for Art was not in the service of the few, at that time—as, unfortunately it is to-day—but served to refine and exalt the articles in common use, even, and the shops and humble homes.



Fresco in an under-floor triclinium. Ariadne driven by dancers.

This street is teeming with life; and it seems that this house with the columned loggia adorning its façade might still be inhabited. It is called the "House with the banquet-hall," because its upper portico must have been—we do not know which to suppose—either a large restaurant or a sumptuous triclinium, belonging to some rich man. With the new system of excavation and restoration, the appearance of the houses is, in truth, characteristic. One sole type of residence predominates at Pompeii: that built around the closed atrium or peristylum. And the new method permits us to see some upstairs rooms *in situ* (as the photograph shows) with windows on the street and a little

balcony giving on the garden. On the ground floor of this same house are some very charming little rooms, tinted in one color from pavement to ceiling; and there is, even, a lamp set into the thickness of the wall, and covered by glass, to give light to a beautiful frescoed hall. The dining-room is intact, also, with couches around the center-tables on which is a fruit-bowl, a brazier, and other articles in place ready to be used.

In another place, the whole atrium has been preserved with stairs leading to the upper rooms and the wardrobe still in its place. The front door has been so faithfully cast in the ashes that we can see the long, heavy chain that unbarred it, and the bell, *tintinna-*



## ART AND ARCHAEOLOGY

*bulum*, that summoned the janitor, *ostiarius*.

And, one is astonished, on crossing the threshold of such a house, to find so much fresco and stucco decoration in the ordinary home of a little provincial city, so much exquisite artistic feeling in composing and distributing graceful scenes and figures on the pavements, walls and ceilings.

The decorative frieze in white stucco on a blue back-ground, shown here, has been recomposed from a thousand scraps found in excavating, and is, indeed, worthy of remark as a conspicuous example of Minor Roman Art. It represents Priam, who has just stepped down from his chariot, bringing gifts to Achilles in his tent and imploring him to restore the body of Hector, whom Achilles had killed in battle, and cruelly dragged about the field. There are mosaics, as well as stucco, in this House of Achilles, and, also, some fragments of beds with ivory feet.

In truth, the smile of Art lies upon these beautiful Pompeiian ruins, and animates them.

In a triclinium is an admirable fresco of Ariadne in her biga, drawn by youthful Bacchantes and preceded by a dancing-girl who accompanies the journey of the goddess by the music of her double flute.

And so these copies of these famous paintings and decorations, reproduced on the walls and in the mosaics by native artisans, preserve subjects from the great art of Greece for us, the originals of which have been lost beyond recall.

We should be very grateful indeed to the good Pompeiians, who seemed to wish us to share their joy in life. It suffices to look at one of the lovely gardens surrounding their houses,

which it has been possible to reconstruct in every minute detail, even the roots of the fruit-trees that beautified it, as the photographs show. This garden lies in front of the vast portico of the house and extends over a large area in two levels with remarkably scenographic effects. Little winding brooks, *euripi*, furrow the open spaces; and, across them, are basins, fountains and little shrines in colored marbles which lent life to the meadows and the threshing floors or to the big fruit orchard with most successful decorative feeling.

A jet of water spouts out from a marble mask beneath a little shrine with red and white stuccoed columns, filling a basin that has frescoes on the inside; and, above the basin, is a charming genre group in colors—a little Eros holding up a mask, and supplying other water-jets, that kept this fountain, painted with large figures and country scenes, cool and noisy. Yet, this is not enough: for the imprint left in the ashes shows the design, even, of the pergola over the fish pond; and the casts have reproduced the forms and interlacings of these lattices, adorned by grapes and vines clamboring up over the yellow and blue marble groups, against the green of the fields and the white marble of the fountains. The whole garden of this lordly residence has come back to life, just as it was two thousand years ago, with its little alleys and rows of streets, with the palings of its pergolae, and with its rippling brooks and noisy little fountains.

Thus—has a city been born again, bringing joy to the soul and culture to the intellect—a city that holds for us a whole unknown world, the complete vista of a far-away past.

*Rome, Italy.*



## DO THE OLD GODS EXIST TODAY?

*Gods of Man—Past and Present: Tracing Religion in its Different Forms by God and Fetish Through the Ages.*

By BRUCE BRYAN

*Of the Editorial Staff of the New York Times.*

THE discovery of King Tut-ankhamen's magnificent tomb has given us some new notion of the ancient splendor of Egyptian royalty. History tells us that the ancient civilization of Egypt was the most perfect of its time, in the dead ages when such empires were many and cultured. But what did man get out of life in those days? What did the Egyptian live for? The common people existed under the heel of the Pharaoh, and the Pharaoh existed under the heel of superstition. The hieroglyphic records engraved on temples, palaces and sarcophagi of Egypt ignore these questions. They tell us chiefly about his hope of future life, and the kind of life he expected to lead after death. Very few are the records of his daily existence. He seemed more concerned to picture the gods and divinities he expected to encounter in the other-world.

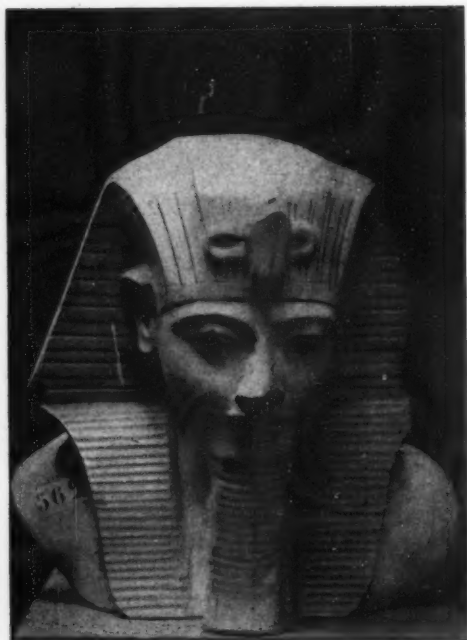
From the earliest times Man has had a form of religion. It was necessary to his everyday life, his every thought and action. Some instinct, if not his reason, told him of the existence Somewhere of a great Something, besides which his infinite diminutiveness caused him to be subject to one of the greatest and primeval of emotions—Fear! He realized the necessity, subconsciously, of finding for himself some tangible form of worship for this Power Unknown. It is a subject of fascinating interest to trace the religion of Man from his cave-man days through the

times of the splendor of his ancient civilizations and gods, to and after the introduction of Christianity.

Paleolithic Man, the Man of the Stone Age and the earlier Bronze Age undoubtedly had their own novel forms of worship to their own queer deities. Perhaps in his natural surroundings the Cave-man saw the hand of his Maker more clearly than we of the present Locomotive Age in our hurrying hither and thither among the canyon-like streets of great cities. In the red glory of the rising and setting sun he saw the glory and power of the Creator, and in the long shadows of the night, the great forests, lakes and mountains, each of wondrous varied colors, he beheld Him in a different and softer mood. It may be that he worshipped such things as these wonders of Nature, or he may have fashioned for himself out of wood or flint, in his vanity, a figure in the form of himself, albeit much more weird and grotesque, to give it a touch of what he held was beauty, as a concrete evidence of the Great Being. Few records are left to show us the religion of Man in the time of his gradual evolution.

This changing of religion as Man's mind enlarges may be likened to a gigantic play with its numerous shifting scenes and different characters. And right on the heels of Paleolithic-Neolithic Ages came the ancient civilization of Egypt, a great people existing in the continent most unfavorable to the progress and development of

## ART AND ARCHAEOLOGY



Bust of Horus—Musée de Boulaq  
One of the principal gods of Egypt. Son of Osiris and Isis, he is represented either as a young man, or with the hawk's head, the last indicating his aspect as the rising sun, like the Greek Apollo.

civilization. Egypt has been called the Cradle of Man, and in the comparatively brief time of its flourishing has set a mark that is and will ever be the marvel of the world.

With the Egyptians also, religion was the greatest factor in their everyday life. As a people, they believed with an astounding faith in the life of the Ka, or soul after the death of the body. They also believed that their days upon earth were meant to be used in preparation for the day, years, aeons of Time in the Hereafter. Their tombs and burial places were their life-works. They would live in hovels in order to scrape together the last cent to put into the construction and splendor of their tombs which they

believed they were to inhabit after death until the day of resurrection.

Their gods were very numerous and each was endowed with distinct and peculiar qualities and attributes. The river Nile was their Father inasmuch as it was the one great source of Life to the arid country, and was solely responsible by its regular inundations for the fertility of the soil. Their great triad, the Osirian triad, was almost universal in Egypt, although, of course, it was known by different names in different parts of the country. The Osirian triad, of which Osiris, the great god of the underworld, was the head and father, was composed of the three great deities of ancient Egypt: Osiris, his wife and sister Isis the Moon, and their son, the conqueror of the evil Set, Horus. Osiris was known to the Egyptians in many different forms and by many different names and titles. At Memphis, the white-walled city, he was known as Ptah, in other cities and localities as Amen, Neb-er-jer, etc. Later, he as Amen, became identified with the Sun-god Aten, or Ra, as Amen-Ra.

The Egyptians also adopted many of the gods of other and more savage countries and races. Bes, for instance, the god of love and feminine beauty, was a masculine deity and a dwarf of hideous features and stunted, misshapen body. He was introduced into Egypt from Nubia. Horus and Set, better identified as Good and Evil, or Light and Darkness, represented the eternal strife between these two opposites. Good has ever been in constant warfare with Evil, as Light with Darkness. This is found in any religion, as will be found later. And though Good and Light always triumphed, the strife was continuous.

## ART AND ARCHAEOLOGY

In ancient Assyria the god of Evil and Darkness went by the names of Ashtoreth and Baal. In Chaldea he was known as Moloch, and to appease his wrath new-born infants would be zealously, fanatically, put into his red-hot arms, there to die as low, hideous death, as a sacrifice, a futile, useless sacrifice to Man's superstition. At one time in the history of ancient Egypt and its many powerful gods and priesthood, a Pharaoh, Akh-n-aten, or Amenophis IV, tried to overthrow these numerous old gods and their priests and introduce the Sun-god Ra, as the one and only true god. It was at this time that there dwelt in the land of Egypt a great race, the ancient Hebrew tribes, laboring under the bondage of the Pharaoh. It may be that it was in the time of this Akh-n-aten that the Hebrew Moses, the Egyptian Mesu, was found in the Nile-reeds by a daughter of Pharaoh and brought up at court by her. According to the Bible he was even extended the name and titular place and wealth of a prince of Egypt. If he was one of the trusted friends and advisors of this Akh-n-aten, as would be very probable if he lived at court at this time, it is also probable that he tried to turn the Pharaoh to the worship of the Hebrew faith of monotheism and Jehovah.

Perhaps Akh-n-aten's heresy was due to the counsel of Moses in an indirect way. He did not, possibly, see his way clear to introducing the Hebrew god as the One God even if he himself believed this to be true, but determined to unite Egypt by consolidating her faith with one god only, he took for the symbol of this god the Sun in which he, as Man before him, saw most clearly the hand of a Superior Existence. The Sun being already a god, Ra, or Aten, the



The goddess Hathor—The Louvre

One of the most important goddesses of the Egyptian Pantheon. In one aspect she is a sky goddess, Horus the sun rising and setting in her. Her best known form is as the goddess of beauty, love and joy, like the Greek Aphrodite.

other gods were publicly disgraced and Aten set up in their place.

With the Exodus of the Hebrews and the numerous miracles their god performed in their behalf, began the decline of the Egyptian religion which resulted eventually in its entire capitulation. The Hebrew God Jehovah was their personification of Good and Light, and their Dark Evil was embodied in Lucifer.

The Nubians, a semi-civilization of negroid people to the south of Egypt, worshipped such fetishes as alligators (so did the Egyptians as a result of the Nubian influence), grasshoppers, etc. Their god Bes, is, as has been said before, a dwarf. The Nubians themselves were an unusually tall race

## ART AND ARCHAEOLOGY



Eagle-headed winged Deity of Asshur. The Assyrian pantheon. British Museum

of men. There was, therefore, probably some lost significance to the fact that one of their chief deities was represented as a dwarf.

Ancient Greece had a great number of gods and goddesses, many of whom were derived representations of the Egyptian. In fact, everything that portrayed life, fertility or strength was personified in a deity, much like the Egyptians. Greece had a good number of gods of Light and Good and likewise many of Evil and Darkness.

Roman religion was a modified form of Greek religion. The Romans also had a form of Isis, the Egyptian Mother Goddess. Venus or Aphrodite, correspond to Hathor, the Egyptian cow-headed goddess of love.

With the introduction of Chris-

tianity, gradually fell the idols and imaginative gods of the pagan Romans, Greeks, Egyptians, add Babylonians, The Hebrews never admitted the authenticity of Christ, believing only in their One God Jehovah, although there are records of even their idolatries. Moses came back from his sojourn in the mountains to see his people worshipping a Golden Calf, even after he had believed them to be convinced that Jehovah was the only god. There arose controversies between the image-worshippers of the Christian faith and the anti-image party or Iconoclasts. This was most violently in evidence at the time of the Byzantine Empire. At length the Christian faith came out in a more determined form. This form was also disrupted into Roman Catholic and Orthodox later on. And still later, with the births of such men as Luther, Calvin, etc., the Protestant interpretation came out and in the end set up a separate church.

But this is tracing the religions of civilized or semi-civilized peoples. To get back to savage races and tribes and their fetishes and religions: India's gods and goddesses in many ways resemble those of Assyria and Egypt. They are grotesque and hideous in the way of the Nubian, and they have qualities like the rest of the ancient peoples' gods. Good and Evil, Light and Darkness, and the eternal strife between the two opposite forces is represented quite as clearly in India's different religions as in any other. The Indian god of Good, the deity of the Hindus, is Brahma. The god of Evil is personified as Siva, the Destroyer. Vishnu was the god of preservation, a very famous deity whose rites were often cruel and inhuman. But by far the most powerful of Asian gods is the Buddha. His shrines are



## ART AND ARCHAEOLOGY

to be found almost everywhere in India, some in Indo-China, and strewn all over Thibet. And the stone and other images of this god are remarkably like to the Egyptian Osiris in the calm placidness and unruffled demeanor of expression. There is a combined beauty and cruelty of expression upon the Buddha image, and the expression almost matches that of the statues of Osiris, dug up and excavated by archaeologists. The mouth is almost straight, a little curved, with a half-cynical smile upon the lips. The eyes of the Buddha are half shut, but those of Osiris are wide and staring.

Among the Persians of olden days arose and flourished the weird religion of Zoroaster. This was a worship of Fire, nothing more nor less; fire in its sense of Good and Light. Zoroaster was a Persian who introduced the religion of a Fire-god to his countrymen. Here again we come face to face with the ancient personifications of the eternal opposites, the Good in this case being Ormuzd, the Fire, and the Evil Ahriman, Darkness. The rites of this religion were conducted by a priesthood known as the *Magi*—the meaning of the word "magic" is derived from this name in its sense of black art.

After the rise of Christianity many of the Egyptians became firm Christians. At the beginning of Mahometanism, however, Egypt reverted to the faith of the Prophet, not wholeheartedly and of its own free will, probably, but under force, especially as the Egyptian race was under the heel of the Arab at that time. Mahometanism threatened to enfold the known world in its embrace. It was a doctrine enforced by fire and the sword. Christian captives of followers of the Prophet were allowed one of two



Ancient Babylonian Deity holding goat and ear of corn, with inscription. British Museum

alternatives—the choice of either dying or becoming a Moslem.

At the time Europe was emerging from the Dark Ages these two great religions were the outstanding causes of enmity and conflict between the Occident and the Orient, thus restricting and hampering trade and commerce, which had it been free from raiding and looting at that time would by now have been far more advanced and developed than it is at the present time.

The Mahometan religion was simple in its ideas and teachings. Mahomet, an Arab, supposedly suffered from



## ART AND ARCHAEOLOGY



The god Osiris—Louvre

The divine King of Egypt, who civilized mankind, taught them agriculture, gave them laws, and instructed them in religion. Husband and brother of Isis, the goddess of wifehood and motherhood. After his death and resurrection Osiris became lord of the underworld and judge of the dead

hallucinations and epileptic fits. At any rate, he declared that he was sent to Earth as the prophet of Allah, the

one and only true god. The Mahometan doctrine was to kill all unbelievers who did not accept the mercy of Allah by embracing his faith. All Faithful who died in battle with infidels were assured of a quick awakening in Paradise. Mahometanism gradually attained a foothold in most of the known world of that time. In fact, it penetrated to Spain and was only recently driven out of that country back to Africa and Morocco with the expulsion of the Moors. The Mahometans in Spain, who built the wonderful Alhambra, were known as Moors, originally from Morocco.

These different religions and beliefs are the worships of semi-civilized peoples. This is tracing the growth of religion, and its manifold expansion since the time Man first found it necessary. But even at the present time exist peoples who worship deities that have their direct and indirect origins in the worships of ancient countries as have been shown herein. Many a tale has been told by the wandering hunter, traveler, and explorer of the meeting with strange tribes or coming upon unheard of countries, and being spectator of their queer rites to their hideous, strange gods and idols. And the more interested and learned of these travelers and explorers, or just plain wanderers, has often wondered as to the origin of these divinities or savage peoples. They have tried to trace their origin, perhaps having in mind a striking similarity to the deity of another country of ancient time.

In Africa there are many tribes that worship hideous animals and reptiles, probably because their very hideousness appeals to their primitive minds, or because they know no better since their gods and beliefs have been handed down to them since their beginning.

## ART AND ARCHAEOLOGY

To the Zulus of South Africa the snake is a sacred animal, in fact the witch-doctors or medicine-men refer to their spirits or oracles as their "Snakes." Kaffirs believe in the existence and powers of ghost-like beings and try to appease them with offerings. The African native is a slave to superstition, as are all savage tribes the world over. This reptilian worship may be traced back to that of the Egyptian Uraeus, which may be traced even further back into the dim past of Nubia. In the interior of Central Africa, according to rumor, there are tribes that worship gigantic crocodiles and serpents. Other rumors concerning the worship of a prehistoric dinosaur have reached the ears of civilization at different times. This is the religion of fear! Most horrible of all are the human sacrifices that are offered up to appease the wrath of these rapacious creatures. Human sacrifice is the direct result of the regime of fear and superstition that enthalls all primitive, unreasoning people. Ancient Egypt knew little of this kind of offering, although at one place up the Nile a virgin maiden was sacrificed yearly to the Nile as his "Bride." But this was an offering of thankfulness, not a sacrifice to fear.

The Assyria, the most inhumane and cruel race of ancient times, made human sacrifices of most of their enemies whether there was what they termed need for it or not. This was just to satisfy their love for blood. The Hebrews made human sacrifices not infrequently, even as Abraham was commanded to offer up his only son. Did he do this because of his love for his God, because of his fear and superstition, or because it was a not unusual custom of his time? Whereas the Egyptian sacrifices were mostly flowers,

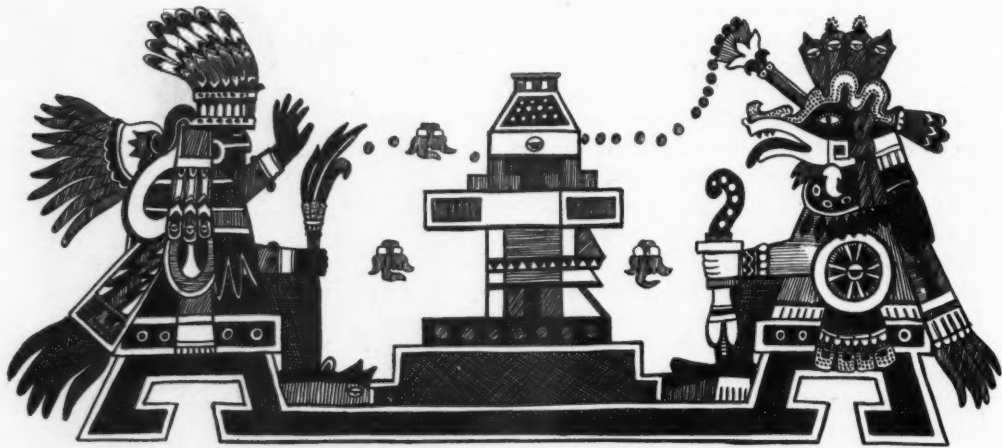


Buddha—Metropolitan Museum.

ferns, etc., the Hebrew offerings were always flesh—burnt flesh.

In the time of the first break with the Catholic Church the Huguenots were the bloody sacrifice to intolerance. The sacrifices of the Spanish Inquisition were living offerings to greed and power and the blood-lust.

In ancient Mexico, the Mexico of the Aztecs, human sacrifices were not only the custom, but practically the only sacrifices ever offered. But mostly the sacrifices were composed of offenders, lawbreakers, and enemies. Enemies were generally offered up in preference to victims of their own race. Another civilization much like the Aztec was the Inca. The Aztecs and the people of the Incas worshipped a Sun-god much as the Egyptians and Babylonians, although the Moon was a sort of lesser divinity to each, finding its counterpart in the Egyptian Isis. The human



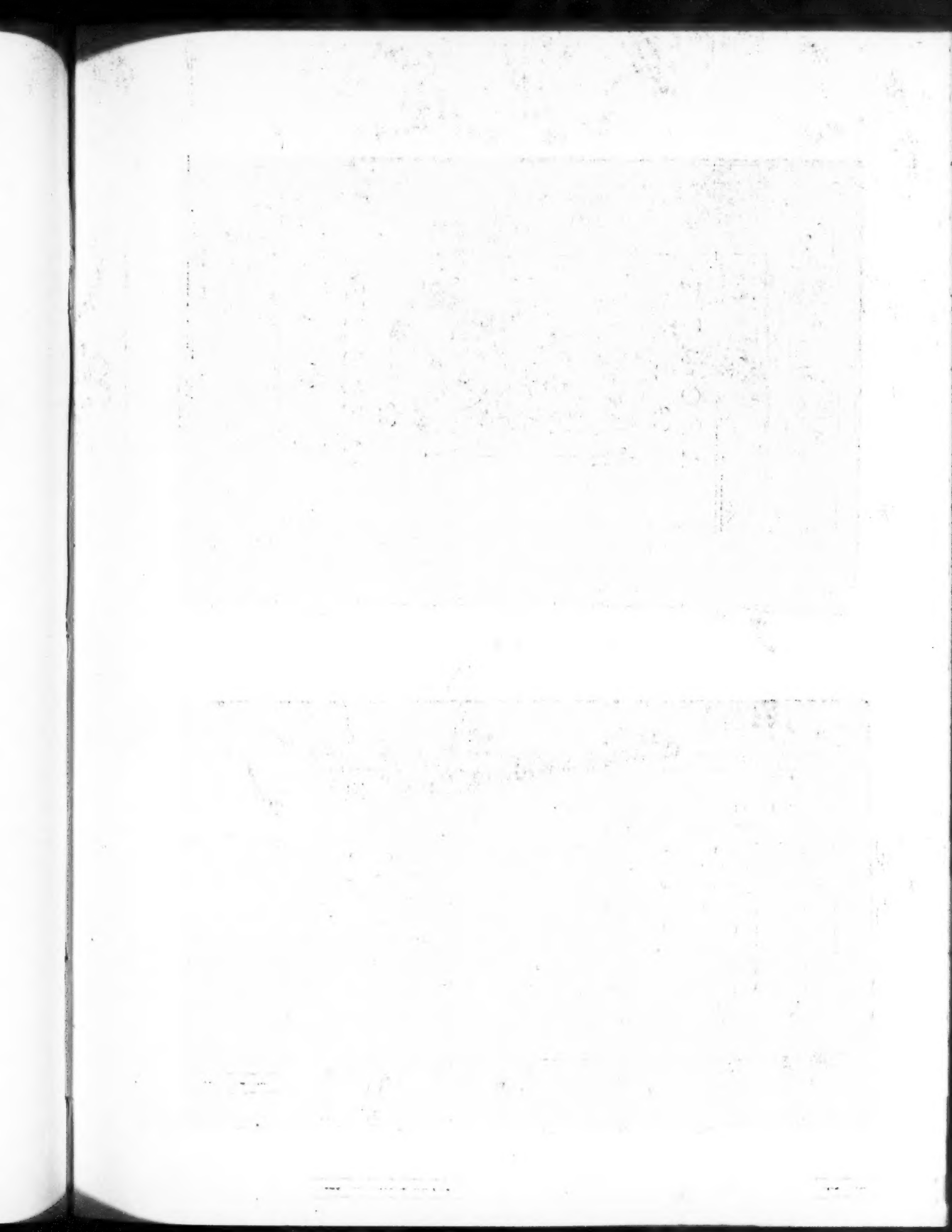
Tezcatlipoca, a God of the Aztecs. Drawn by Anders J. Haugseth.

sacrifices were unnecessarily cruel. The victim was either laid upon a regular sacrificial table and had his heart cut out by a few trained incisions, or else was put upon an eminence and armed with a blunt wooden sword. He was then attacked successively by men armed with obsidian swords and very sharp. He fought until he was killed. Many evidences of these cruelties have been excavated recently in the Maya operations.

In other savage parts, like the South Sea Islands, superstition ran rampant. This was especially so in old Hawaii. It was a common belief that anything known as "tabu" was held sacred and private by some deity and that it was death to trespass thereon. And there was another custom, that of a priest "praying a person to death." This was believed not only possible but undoubtedly so, and that anyone whom a priest was known as praying to die

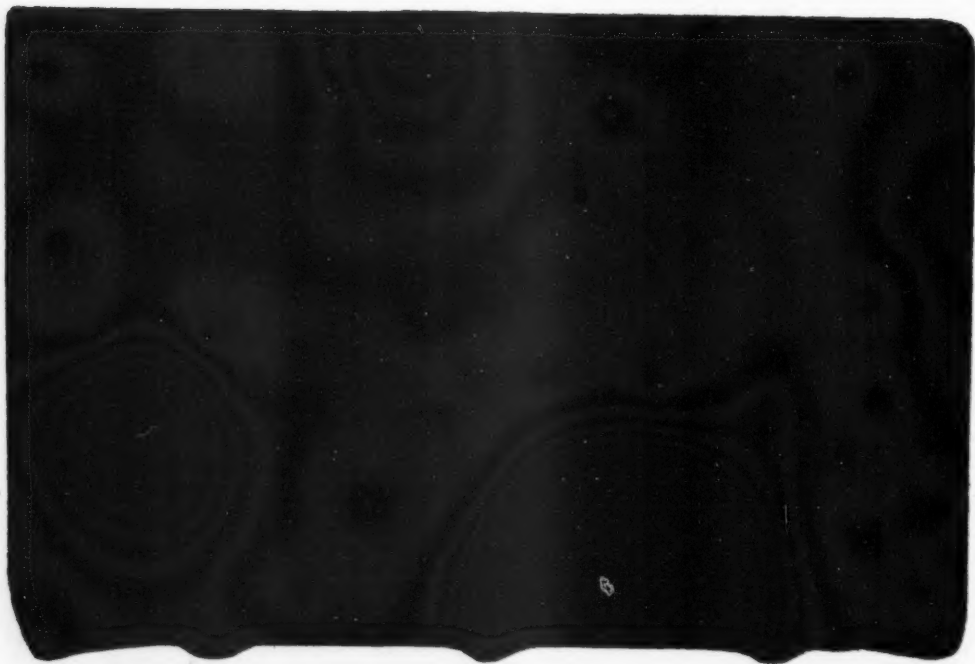
was certain to die. For the most part they did, killed either by terror, superstition or auto-suggestion, which is the same thing.

All this goes to show what the mind of Man can evolve and the powers it has and finds in its evolutions. Will the peoples of the next two thousand years look back upon our religions and call them weird superstitions, etc.? Will religion change completely again in that time? It may, who knows! When the excavations of King Tut-ankh-amen's tomb are completed and the records that lie in it are deciphered, scientists expect to have many questions, theories, and beliefs cleared up. Also the mystery that enshrouds the interior of Africa is being gradually cleared up by more daring and intrepid explorers, and by the advent of better means to explore and travel and of better arms for protection.





Josephus: de Antiquitatibus Judaeorum. Leyden, 1528. Italian black morocco binding, sixteenth century, from the library of Demetrio Canevari.



Apollonius Rhodius (Aldus, Venice, 1521) and Aeschylus (Aldus, Venice, 1518). French black morocco binding, sixteenth century. Arms of Henri II of France and device of Diane de Poitiers.



# BOOKBINDINGS: THEIR HISTORY, THEIR CHARACTER AND THEIR CHARM

By IOANNES GENNADIUS

*With Illustrations from the Gennadius Library of the American School of Classical Studies at Athens*

A LOVER of books can hardly resist for long the fascination of the beauty of bookbindings. For no article of common use lends itself more readily than a book to a rich and varied decoration of almost any kind. Every material—parchment, leather, cloth, wood and metals of all sorts—are suitable and indeed indispensable in forming the envelope which protects the inner body of the book. The embellishment of such cover, if intelligently applied, may symbolize the subject of the book, may indicate its use and purpose, and may announce its ownership. The initial simple protective cover has gradually suggested and necessitated such developments. The written word, from its earliest notation, called for and received some embellishment, and some form of preservative coating which also facilitated the handling and the use of it.

Without dwelling on the form and character of the early papyrus rolls, bark books, and wooden or ivory diptychs, we may trace the origin of binding, as now practiced, to the use of parchment leaves of approximately the same dimensions. These had to be kept together in their proper sequence by some sort of cord laced alternately through holes pierced on the inner edge of the leaves. The leaves however had to be kept flat; and to prevent their cockling, a wooden board was attached to the front (the "recto") and another at the end (the "verso") of the volume. A further step forward was made when sheets of vellum were folded into a

double leaf. Generally four such sheets were put together, forming what is known as a "quire." They allowed a more convenient form of attachment by means of a thread passed through the fold upon three or more strips of strong vellum or leather placed vertically on the back. This mode of sewing, which seems to have originated some time in the V century, and permits the leaves to turn over more easily and to remain flat, still subsists as the initial and principal operation in book-binding. It has never varied, nor has it been improved upon. For the wire stabbing, expeditious, convenient and economic process though it be, appears to me a latter-day return to industrial barbarism.

From these beginnings progress was easy and rapid. The "back" of the book, formed by the stitches on to the vertically placed strips or "bands," after receiving a coat of some adhesive material, was covered with a piece of leather which overlapped on to the boards on either side. Thus the "half binding" came into being. It is the very first form or kind of binding. Clasps were also added to hold the boards closed; and there are in this Library several specimens of this early sort of binding. In some cases the covering of leather, calf or pig-skin, is beautifully blind-tooled, and in one or two instances it also bears a date. This mode of binding persisted far into the XVI century, when the bare sides began to be covered with some sort of glazed paper or with the vellum leaves



DUTCH BIBLE. Leyden, 1564. Contemporary Dutch binding in dark brown calf with metal corners, bosses, rims and clasps.

## ART AND ARCHAEOLOGY

from some disused manuscript. Gradually "corners" of leather were also added to protect the exposed angles of the boards.

But the naked boards invited a more careful treatment, and soon began to receive some elaborate covering, first by the extension of the leather or vellum back over the entire body of the book—thus constituting a "whole" binding—and, later, by the application of finer materials and by a more or less lavish ornamentation.

For specimens of the earliest sumptuous bindings we must go back to the most unjustly abused Byzantines,<sup>1</sup> who, as a matter of fact, were the only civilized people at a time when the rest of Europe was sunk in the darkness of barbarism, and were the first to revive learning and to resuscitate the fine arts. As the Byzantine manuscripts of the Scriptures and of the Greek liturgical books developed in their splendor of script and illuminations, so their bindings also grew into real works of art, in sumptuous gold and silver, carved ivory and enameled coverings, such as the few surviving examples, treasured in public libraries and museums, attest.

More usually the leather of the "whole" binding was ornamented with the impression, by means of cut iron tools, of scrolls, borders and figures, without the use of gold-leaf. This is the so-called "blind tooling" of the

"stamped" bindings—a mode of decoration which is met with in its most perfect and varied form in XVI and XVII century Flemish and German bindings. Our Library is rich in such specimens, including three or four of Spanish workmanship in perfect condition and of great rarity.

Bindings of this description were also executed in England. Those bearing the arms of Henry VIII (of which two are in this collection) are attributed to Thomas Berthelet, "the royal binder," who is known to have worked in England as late as 1558.

At about that time another style of binding was practiced in the Low Countries and in England—bindings in velvet or satin enriched with gilt or silver settings and clasps; also bindings in embroidered stuffs, which are generally said to have been worked at Little Gidding, an establishment founded in the reign of Charles I by Nicholas Ferrar, whose niece, Mary Collet, and her sister directed the bindery there.

The Byzantine binders' art survived, in its less sumptuous form, in the Greek Monasteries, and was sustained by a few Greek bibliophiles<sup>2</sup> during the dark days of Turkish rule. The conservative spirit of the Greek Church preserved the principal Byzantine features, which include, almost without exception, a representation of the Cru-

<sup>1</sup> The researches of modern scholars such as Alfred Rambaud, Schlumberger and Diehl, have now shown Gibbons stilted periods and squibs of doubtful taste to have been partly due to the prejudices of an unbeliever, who for a time professed Mohammedism, and partly to the fact that he relied almost exclusively on Western chroniclers, embittered by the refusal of the Greeks to admit Papal pretensions and by the memories of the Crusaders. Moreover he had no access to the more authentic sources which have since become available. The 4th volume of the Cambridge Medieval History, just published, presents the history of "The Eastern Roman Empire" in an entirely different light to that of Gibbon.

<sup>2</sup> Both the late Professor S. P. Lambros and Dr. Nicos Beës (Βέης) have given in various brochures some account of Greek bibliography during Turkish times. The most eminent of recent Greek bibliophiles was Nicolas Yeneniz (+1871) a silk merchant in Lyon, but also a scholar, whose magnificent library is recorded in an elaborate three-volume catalogue. With regard to this Greek derivative "bibliophile," I would remark that in Greek it can only mean one beloved by the books; whereas a lover of books can be correctly termed in Greek only as φιλόβιβλος, exactly as we distinguish Philhellene from Hellenophile, Philotürk from Turkophil, etc. It is true that the Greeks themselves have said ἵπποπόταμος (horse-river) instead of ποταμόῖππος (river-horse); but that is an exception tolerated for the sake of euphony.



GREEK THEOLOGICAL TRACTS. Manuscript of 1708. Contemporary Greek monastic binding in brown calf.

## ART AND ARCHAEOLOGY

cifixion, or the Resurrection, on the recto, and that of the Virgin and Child on the verso cover. Specimens of Greek Monastic bindings in gold preservation are of great rarity, owing to the long-continued local vicissitudes and the consequently rude handling. This Library is fortunate in possessing about twenty Greek Monastic bindings in perfect preservation.

Before proceeding further in the West of Europe, we may follow Byzantine art in the North, where both Christianity and civilisation were introduced by the missionaries of Constantinople. Comparatively recent Russian bindings—when genuinely Russian in craftsmanship—still preserve evidence of Byzantine influence, subdued to some extent by the Slavonic idea of floral ornament. This is seen clearly in the three or four bindings, truly Russian in execution, which are included in this collection.

With the transmission to Venice and the rest of Italy of the Byzantine arts of architecture, mosaics, painting and illuminating, artistic bookbinding also came to the West. Aldus, who surrounded himself with Greek editors and printers, and who founded his Greek Academy in Venice, added to his printing press a bindery. Of the work of that bindery three at least undoubted specimens may be seen in this Library, offering manifest evidence of their close relation to Byzantine prototypes.

An even earlier specimen of Venetian binding, with clear traces of strong Byzantine influence, is one of the most prized treasures of the collection. It is a small 8<sup>vo</sup> manuscript of the *Ἑρωτήματα* of Chrysoloras—the concise grammar by means of which Greek was then taught. It belonged to Sigismundo Malatesta, the erstwhile lord

of Rimini, who later (about 1464) commanded as a condottiere the Venetian forces in the Peloponnesus. It bears in his own hand these two inscriptions on the first and last page: "Empto per me Sigism. Malatesta." And: "Grammatica Greca ad usum mei Sigismundi Malatesta, anno Domini . . ." (the date has disappeared.) It is bound in oak boards covered with brown calf, richly blind-tooled on the sides, which are held together by a rudimentary brass clasp.

At about the same epoch we find some Venetian bookbinding directly influenced by the art of the Orient. In a style of craftsmanship and ornamentation all their own the best of Persian bookbinding may be said to rival, if not to exceed, in delicacy of taste and execution, anything the West has produced. The predominant scheme of decoration is the so-called "Moresque;" but its treatment varies infinitely, while its execution is almost invariably perfect. One of several such bindings in our Library is of an ornamentation so rich and so complex that it would be hardly possibly to represent it by any other satisfactory means than by a colored reproduction.

The imitation of a less elaborate and somewhat modified decoration of the angles and the center of a Venetian XV century book-cover in our possession forms a sort of link between the Eastern and the Western art of bookbinding. The "motif" is Persian, but the craftsmanship is Venetian; and the Lion of Saint Mark and a knightly escutcheon are superadded.

Gradually however Venetian art took a direction of its own, in bookbinding as in its other branches, and it developed in richness and style of decoration, as it is seen in the extant specimens from the libraries of Popes,





LONGOLIUS: *Epistolae*. Leyden, 1563. Contemporary German binding of stamped black pigskin with effigies of Melancthon and Luther.

Cardinals and lay bibliophiles. The most eminent of the Italian bibliophiles were Thomaso Maioli (about 1550), and Demetrio Canevari (1559–1625), physician to Pope Urban VIII. Specimens of Canevari's library are not very rare, but they are always highly prized, especially those of the earlier period of his collection, which are less ornate, but more impressive, I think, than the later ones. These are bound, almost without exception, in dark red morocco with gilt floriated sides, in the center of which a cameo is stamped representing Apollo on a chariot, with a white and a black horse, driving towards an eminence on which a silver Pegasus stands. The cameo is surrounded by the Greek legend ΟΡΘΩΣ ΚΑΙ ΜΗ ΛΟΞΙΩΣ.

I may here remark that this implied reverence for Greek learning—the adoption of Greek mottoes—was not uncommon with those humanists of the

Renaissance, who could afford more or less elaborate bindings. I may quote the following instances, provided by our own collection: ΚΑΙ ΟΥΡΑΝΟΣ ΑΜΒΑΤΟΣ ΟΣΣΗΙ (on the Basel 1534 ed. of Heliodorus' *Aethiopica*, bound in brown calf with the Arms of Nicolas Fayet, Conseiller au Parlement de Paris, 1625); ΠΟΝΟΣ Δ' ΑΡΕΤΗΝ ΟΦΕΛΕΙ (on a 1605 ed. of Casaubon's *De Satyrica Graecorum*); ΠΑΝΤΑ ΕΥΚΑΙΡΩΣ (on the 1521 ed. of Hesychius, with the additional inscription ROGERII ET AMICORUM); ΜΟΝΩΙ ΘΕΩΙ on the recto of the 1548 ed. Budaeus' *Commentarii*, and on the verso: ΚΑΛΟΣ ΚΑΙ ΕΤΝΟΟΣ; ΕΚ ΤΩΝ ΤΟΤ ΝΙΚΟΛΑΟΥ ΠΑΡΡΙΝΟΥ, ἐν Ρώμῃ, Ἰθ' Αὐγούστου αχό' (1670) on a 1601 ed. of Isocrates; ΕΚ ΤΩΝ ΤΟΤ ΤΟΤΑΝΟΥ ΤΟΤ ΦΟΡΕΣΤΙΟΥ (on the 1514 Lyons counterfeit of the Aldine *Hesychius*); Τοῦ Φραγκίσκου Βοναμίσκου καὶ τῶν φίλων (on the Venice

## ART AND ARCHAEOLOGY

1536 ed. of Ioannes Philoponus on Aristotle's *Analytica*.)

Our copy of the *Epigrammatum Graecorum libri vii*, Basle, 1549, which belonged to Denis de Sallo, Sieur de la Coudraye, Conseiller au Parlement de Paris (1626-1669), who under the name of Hêdonville was founder of the *Journal des Savants*, has the monogram frequently employed upon his books, composed of a double Δ and double Σ interlaced on the upper cover, and a double S and a double D interlaced on the lower cover. Besides these, there are frequent instances of the Greek short title of the book being impressed in letters of gold on the sides of the binding. The Greek legend ΚΑΙ ΤΩΝ ΦΙΛΩΝ, which occurs very often in manuscript after the owner's name on books of the XVI et XVII centuries and later, figures also in Latin, ET AMICORUM, on some of the Maioli, and on all of the Grolier, books. So also the legend PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM, which is common to both.

Jean Grolier, viconte d'Aguisy, trésorier de France, 1545, was undoubtedly the most eminent bibliophile of those times,<sup>3</sup> and his books now fetch, on the rare occasions on which they appear for sale, enormous prices. They are almost without exception rare editions, and were all bound specially for him, some in Italy and some in France, in floriated and scrolled designs. They are all of the same general character;

<sup>3</sup> The name of Jacques August de Thou (1533-1617), or Thuanus, in its Latinized form, remains as one of the most eminent in the annals of bibliophily and of binding. His one thousand manuscripts and more than eight thousand printed books were all bound in full morocco with his arms impressed on the sides and his monogram on the back. Both the arms and the monogram appear in three successive stages—the books he acquired when he was a bachelor, those he had bound while his first wife was alive, and those he added during his second marriage. Specimens of all three stages are represented in this Library by some three dozen volumes.

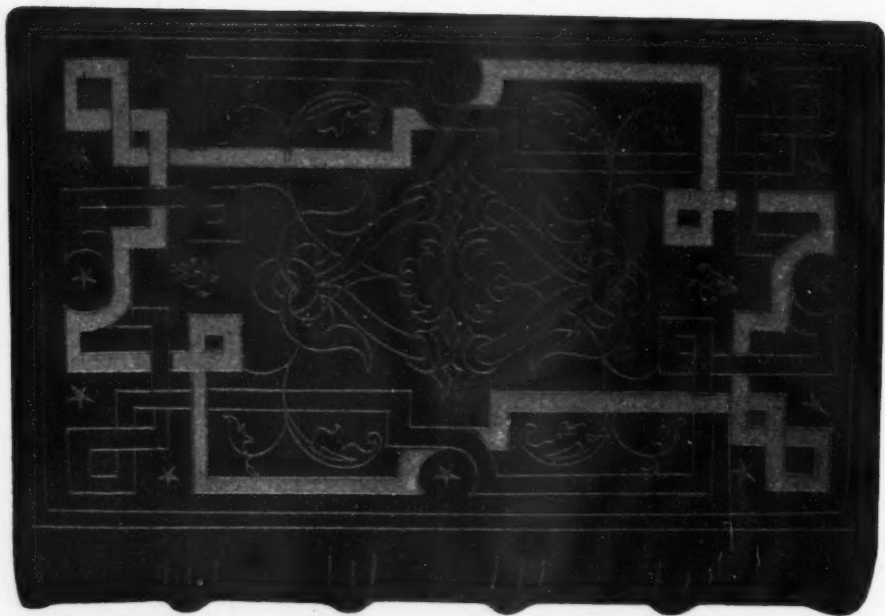
so much so that similar modern bindings are said to be in the "Grolieresque" style. His influence encouraged in France the finer branch of bookbinding, which soon surpassed the gradually decaying craft of Italy and soon reached the high eminence it has ever since then maintained.

One of the earliest known French bookbinders of note was Jehan Norins, and after him Geoffrey Tory, who was also printer and engraver under François I, and is said to have designed some of Grolier's bindings. These two were followed by a galaxy of French masters, Nicolas and Clovis Eve, and their successors Antoine Ruette, Le Gascon, Florimond Badier, and Padeloup. Under this latter name several members of the same family flourished as binders, as is the case also with the Deromes. Of these the most eminent Nicolas Denis, surnamed "Le Jeune," was born in 1731. The work of each one of these French artists is so well marked in character and execution, that even with a moderate experience one may easily identify bindings which came from their several hands. It is to them that are due the magnificent and truly royal bindings which have come to us from the libraries of French kings, notably from the library of Henri II, who had his arms coupled on his books with the three crescents, the symbol of his mistress, Diane de Poitiers, and her monogram interlaced with his own. One such precious book is included in our collection. Space will not allow me to do more than simply mention Mosaic and Inlaid binding, both of which styles were brought to perfection by French binders.

Recent research has added much to our knowledge of the history of binding in England. Thomas Watton, "the English Grolier," whose few books



St. Cyril of Jerusalem; Catechesis, Paris, 1564. Contemporary French "enameled" binding in dark brown calf, the sides covered with a Grolieresque pattern in gold and colours with *fers asurés*.  
In perfect condition.



New Testament, Paris, 1546. Contemporary French "enameled" binding in brown calf; the sides covered with a geometric interlaced design with a floriated centre in dark blue, white, green, and gold; gilt gauffered edges. In perfect condition except for the loss of silk ties.

## ART AND ARCHAEOLOGY

are esteemed by English collectors as more precious than even those of his French prototype, imitated closely though not very successfully the designs of Grolier. Who his bookbinder was is not positively ascertained. John and Thomas Buck, printers to the University of Cambridge, are known to have employed a binder who worked at Little Gidding. Under Charles II, Samuel Mearne (+1683) is recorded as "the royal binder." The best specimens of his work are certainly very fine, but much is attributed to him which is below the average—especially many "Cottage" bindings, so called from the lines of the decoration which form a sort of gable, very much in the same way as the French designate some early XIX century stamped bindings of a Gothic architectural design as "Reliures à la Cathédrale."

Robert Harley, Earl of Oxford (ca. 1750), had many of his books bound by Eliot and Chapman in morocco with broad gilt borders and a lozenge-shaped center-piece. Bindings more or less similar to these are said to be in the "Harleian style."

The marked decline of the art which soon followed was relieved by Roger Payne, a native of Windsor, who, in spite of his drunkenness, produced fine, though on the whole simple, work. It is substantial although delicate in execution and in the arrangement of the gilding, the tools for which he is said to have cut himself of iron. The prices he charged appear ridiculous compared to these of the present day. In a facsimile of an account of his, reproduced in a recent catalogue of Messrs Maggs Brothers, we find him charging 4s. 6 d. for an 8<sup>vo</sup> binding in Morocco, and one shilling for washing two volumes.

The history of English binding has

nothing noteworthy to record until we come quite to the end of the XVIII century, when John Edwards of Halifax imitated Samuel Mearne in producing fore-edge paintings,<sup>4</sup> invisible when the book is shut with the edges gilt, but developing to view when the edge is fanned out. In common with John Whitaker, another contemporary binder, Edwards worked almost exclusively in calf mottled and variegated with acids, and affected classic borders, decorative vases, etc. Hence the designation of "Etruscan" binding.

Three German names, that of Staggemeier, Kalthoeber and Walther, and two purely English, Hering and Charles Lewis, are prominent, during the earlier part of the last century, as pupils or followers of Roger Payne. Their work has all the merits of strength and honesty characteristic of his bindings. Lewis however endeavored to follow more closely the rich decorative work of the French binders, Derome and Simier.

But binders neither of this nor any other country have been able to rival the achievements of later French artists, such as Lortic, Leon Gruel, Bauzonnet, Thouvenin, Daru, Petit, Niedrée, Capé and others, with whom it may be said that the art of binding reached its climax in France. But like all human achievements, it is hardly possible to maintain excellence in permanence. The modern thirst for over-ornamentation and the love of the bizarre have led to the production of some bindings as repulsive to cultivated taste as are the performances of

<sup>4</sup> Fore-edge ornamentation had much earlier French beginnings, and originated in the practice of impressing or painting the title of the book on the edges, when, during the XV century, books were piled on the shelves with the front exposed, and not the back; and this on account of the massive clasps then used, and of the kind of "forwarding," in the process of binding, which caused the fore-edge to spread.



## ART AND ARCHAEOLOGY

cubists, impressionists and other invaders in the field of true art. Specimens of such terrors may be found in O. Uzanne's *La reliure moderne artistique et fantaisiste*. The craftsmanship is still artistic but the phantasy is forbidding.

Much the same may be said of the late Mr. Cobden-Sanderson's much discussed productions, which, besides bad binder's work, are decorated with fancy designs such as one meets with in inferior printed calicos. We have here evidence of trying to be "original," of "striking out a new line"—with the result of failing to produce anything tolerable in place of that which time and exhaustive trials have sanctioned.

To this all too hurried and incomplete sketch, which dissatisfies first and foremost its own author, it might have been useful to add some sort of a bibliography of the art of binding; for this branch of literature has increased enormously during the last thirty or forty years, and a large number of works containing reproductions of historical and artistic bookbinding have also appeared. But both time and space forbid. Moreover, I see it announced that Herr Wolfgang Meier is on the point of publishing a *Bibliographie der Buchbindereiliteratur*, in 140 pages. He will have a large field to cover.

Of what is called commercial bindings, done chiefly by machinery, this is not the occasion to speak. But it may not be out of place to add some remarks on the subject of the restoration or repair of old bindings. This is a matter closely allied to the question of restoring ancient buildings and monuments; and opinions are divided pretty much on the same lines. There are those who are irreconcilably opposed to any restoration, some on grounds

similar to those advanced by the opponents of the repair of the floor of St. Mark's in Venice—because, forsooth, the tiles were from the first so unevenly laid down, in order to represent the waves of the sea! There are others, those of the extreme aesthetic school, who love the sight of a decrepit thing, especially if in a "nice and dirty" condition—and old books frequently supply this desideratum in the prints of fingers which, just before turning the leaf, must have administered snuff plentifully to nostrils that could not have been dry. Yet another class of bibliophiles object because of the barbarous and tragic specimens of repairs which may be seen and deplored even in the best-administered public libraries and museums. They are the work of rough bookbinders, permitted to operate by authorities ignorant of the very existence of the art of restoration. The back of a precious old binding had perished or was partly defective. The murderous knife of the bookbinder removes every vestige of it; a brand-new back, of any piece of leather at hand, is patched on, and the finely ornamented sides, because the edge is rubbed or is worn, are torn off, nicely trimmed all round, reglued on a new board and vigorously pressed down, thus effacing the primitive delicacy and relief.

The sight of such tragedies, exhibited in official collections of old bindings, naturally shocks and repels the intelligent lover of books, who often prefers to preserve his invalid or debilitated treasures in a card-board tray, there to grow feebler and crumble away more and more every time the book is opened, or so much as touched. For he is unaware of the existence (or cannot afford the prices demanded) of the few men who understand and practice the



## ART AND ARCHAEOLOGY

art of intelligent, conscientious and conservative restoration of old bindings. I have known of only three such artists, Frenchmen all three; for it is in France that this art also reached its supreme excellence. The one of them, whose name now escapes me, worked exclusively for the Bibliothèque Nationale; and, according to the good old French custom, after making sure of a competence, he retired to a small farm in the country. He was certainly a great artist, for his work showed hardly a trace of the restoration. Another Frenchman, whom I first employed, was less satisfactory. But the third, old Monsieur Gustave Benard, had a liking for me; for he had received many orders—and had enjoyed their fruit. He even admitted me to some of the secrets of his art, which he carried on in a room of his small upper floor flat in the Rue des Grands Augustins.

Now the art-restorer's work differs widely from the bookbinder's destructive treatment, of which I have just spoken. The rude bookbinder knows nothing of the history of his art. He practices it as a trade. But in order to restore properly an ancient binding, one must have studied the gradual development of the art of bookbinding and have known the styles and the characteristic decoration of each successive period, and of each country in which the art has flourished. He must have the feeling of a true artist. He must preserve scrupulously even the smallest particle of the original covering of the book to be treated, and be able to supplement it in such a manner, and with such materials, as will make it hardly possible to distinguish the original portion from the supplemented addition. He must know how to give the color and the tone of age to such additions; he must discriminate be-



ERASMUS: *de recta Latini Graecique sermonis pronuntione*. Basle, 1528. First edition. Contemporary English stamped binding in brown calf with the Tudor rose surrounded by a scroll; on the lower cover the royal arms of Henry VIII of England.

tween the tools used at different epochs, and have the patience—and incur the expense—of cutting afresh such tools as may be needed to reproduce even the smallest of the original ornaments. It is by such means alone that perfect and approved restorations can be produced.

Old Monsieur Benard was a past master in all these things, which he kept so secret that he admitted into his sanctuary only his son and successor. But I prevailed upon him to instruct in this art a young Englishman who, I promised, would never practice it in France. Mr. Constantine Hutchins first came to me as keeper of my books. He soon developed a love of all that relates to books

## ART AND ARCHAEOLOGY



PROCOPIUS: *de Aedificiis*. Paris, 1537. Contemporary French stamped binding in brown calf.

and a remarkable insight into the nature and the merits of bindings. On my leaving London as *Chargé d'Affaires* for Vienna (in 1882), I requested Mr. Birdsall to let my young friend become acquainted, in his great establishment in Northampton, with the technique of bookbinding. He was thus equipped with the necessary preliminary knowledge of the craft when he was taken in hand by Monsieur Benard. With him he remained for three years mastering the art. On mine and his return to London he resumed his post in my library, executing the work which formerly Benard did for me—with this difference, that the pupil had excelled his master in the knowledge of the history and in the technique of bindings, as also in the delicacy of his artistic work, which is guided by conscientious and unsparing labor.

Such wonderful work of his may be seen and admired in the libraries of Trinity, Corpus Christi and Magdalen Colleges, Cambridge; of Eton College; of the late Robert Hoe; of Mr. C. W. Perrins; of the Earl of Powis, Lord Treowen and of other bibliophiles as well as in the Victoria and Albert Museum. My own library owes to his devoted and loving efforts the restoration of some of its most prized possessions. And his artistic dexterity and study of the history of bookbinding is such that he has succeeded in producing several facsimiles of old bindings which—but for his conscientious observance of the rule of recording them expressly as reproductions—might easily have passed as the original work of some Old French or German bookbinders.<sup>5</sup> The close study of 36 years has enabled him to extend his activities to the treatment of prints of all kinds, to old parchment deeds, even to delicate woodwork and its preservation; and he has already solved satisfactorily problems that have baffled other efforts, or has been solved by the easier alternative of destruction.

He is the only artist who has ever practiced such work in England. His modesty alone has hindered his becoming better or more widely known. And I may be pardoned if I feel gratified by the fact that my early connection with him has been instrumental in the rearing and the establishment of the first Englishman in this branch of Art.

<sup>5</sup> Hagué, a binder who practiced some years ago in Brussels, produced reproductions after old French bindings, and such reproductions (of which one is included in our collection) appear now and then in public sales. They cover old editions of Greek and Latin books of the XVI century mostly. But their execution leaves much to be desired, while it leaves no doubt that they are reproductions.

*London, England.*



Reconstruction of Fen Cottage near Schussenried, Germany.

## LACUSTRINE DWELLINGS

By DR. W. A. LUTZ (Stuttgart), *translated by* MARSHALL KELLEY

**J**UST seventy years have now passed since the famous discovery of the remains of a Lacustrine Colony in Switzerland so highly excited the curiosity of the archaeologists. In that cold, dry winter of 1853-4 the level of the lakes was abnormally low, and the people of Zurich noticed rows of piles showing above the shallow waters of the bay of Obermeilen. Scientific interest was instantly awakened, with the result that a quantity of worked stones, antlers and fragments of earthen pots was found in the lake bottom and the fact that a Lacustrine Colony had existed there in prehistoric times speedily established

beyond doubt. Nature and chance had given the opportunity and science was quick to take advantage of it, but still with what tantalizing results! Here, for sure, prehistoric man had lived in Lake Dwellings; but in what sort of dwellings and in what degree of culture?

During the next sixty-five years indefatigable workers did much to answer these questions. The remains of other Lacustrine colonies were found in almost every Swiss lake. Incessant research and the careful collation of data went far toward building up the picture of this ancient man and his life. But yet how inadequately! For



View of excavation work at Aichbühl. Showing the exact plan of the village existing there four or five thousand years ago.

it all essentially depended upon a piecing together of what the lake-dweller had lost or thrown away; the finds continued to consist merely of such articles as he had accidentally dropped or cast into the water. Of his house and all its more perishable contents no trace, for these had all been washed away by the waves.

It is, therefore, easy to imagine the interest aroused by the discovery during the last five years of the remains of the upper parts of houses and innumerable objects of daily life deep embedded in the Federsee Moor near Euchau in Württemberg and all wonderfully preserved in the black earth. So perfect is the preservation, that even the pollen of birch and poplar has been distinguished and the store-rooms show, not only berries, fruits and nuts, but

also *wheat* and *barley*. The Lacustrine or Lake-dweller in Europe, then, sowed and reaped these cereals two thousand years before Moses or the siege of Troy. A photograph shows two forms of plow used by him; they are made from antlers, the shares being of stone. Other photos exhibit a bow-drill, fire-rubber, earthen pots spun on the potter's wheel, and a pile of wood split and chopped with one of the ancient stone axes.

Since the end of the world-war in 1918 excavations of entire Lacustrine villages have been made at Dullenried, Riedschachen and Aichbühl. At the last named place it has been possible to make out an exact plan of the colony, which existed there four to five thousand years ago. The larger houses were built upon a rectangular foundation





Pots gathered from the excavations of Lacustrine dwellings.

and usually in pairs along the sides of the village street, each such house having several small huts near it, obviously used as stables and store-places. In the middle of the village stood a main building for worship and assembly. For the true Lacustrine-dwelling the men of this age took such trees as were not too large for them to handle and after pointing the lower end drove these piles into the lake bottom; for the Fen-dwelling they laid the trunks flat on the ground. The upright posts of their houses were made of trunks branched atop, the rafters of the roof being laid in the forks and secured with ropes of bast (a photo shows an ancient bast-rope knot). The interstices of floor and walls were then filled in with clay, and lastly a fine carpet of beech-bark was laid. The houses frequently contained two rooms, one with a large oven, the other with only a small fireplace, but then also supplied with a wooden bench, which was covered with brushwood, reed-grasses or moss and so made a comfortable bed. The houses had regular door entrances and windows, and

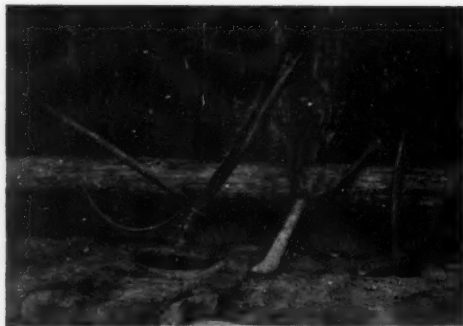
indeed a glance at the cut showing a reconstruction of one of these ancient lake-dwellings reminds one strongly of many a crofter's cottage to be seen in Scotland at this day. Our largest illustration shows a reconstruction of a Fen-dwelling.

In addition to stone-borer, fire-rubber, plows, axes, knives, needles, spears, bows, arrows, etc., etc., it has been established that these ancient men possessed the weaving-loom and the hand-mill. Sheep, neat, swine, were among their domestic animals and perhaps even the horse and the dog. For roasting the flesh of these and of wild animals, such as stag, roedeer, bear, bison, they made a large circular fireplace of stones. Some idea of the extent of a Lacustrine Colony can be gathered from the fact that it is calculated the colony at Uhldingen was built on sixty thousand piles. In an interview the writer had with the burgomaster of present-day Uhldingen, he found that the Lacustrine Club there cherishes the ambition to reconstruct this ancient colony entire!





Reconstruction of Lake Dwelling (Museum in Munich).



Plows and Antler Axe.



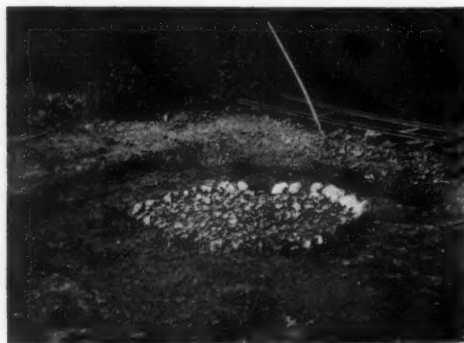
Spun Pots, Fire-rubber, etc., reconstruction in part at least.



Remains of Canoe in course of Excavation.



Bow Drill.



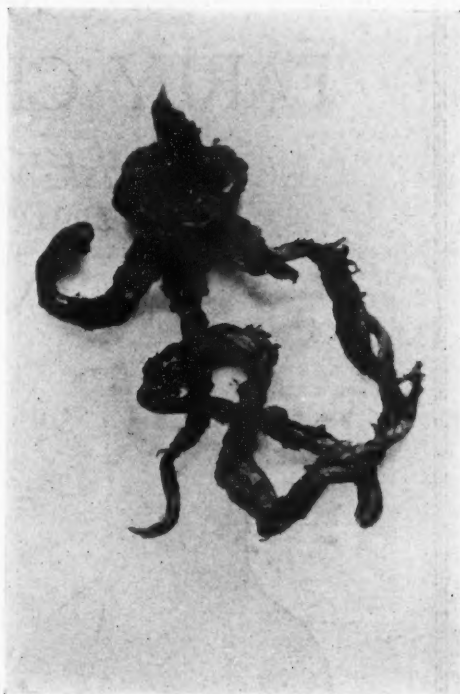
Fireplace.

Reconstruction of Lake Dwelling and various objects of daily life found embedded in the Federsee Moor near Eucha, Württemberg.

## ART AND ARCHAEOLOGY

A new and very important discovery has been made in the fen near Buchau. Two years ago a member of the village council there informed the archaeological institute, that concentric circles of piles were showing through the soil of his meadow. Excavations were at once undertaken and a double rampart of heavy stakes and brushwood was found surrounding a little village on a marshy island. Clearly this village had been converted into a fortress, the elaborate nature of which indicates a new age. The native population of herdsmen and fishermen had been forced to protect themselves against intruders of a higher culture. Within this whilom Lacustrine Fortress the ground has been found to be literally full of fragments of pots, knives and even bronze needles. The most striking object, however, is a complete necklace, consisting of 170 brass rings and 4 triangular plates of silvered brass. The archaeologists suppose that they have here come upon the purse of some prehistoric capitalist.

But in spite of all research and old and new discoveries, it is to be doubted whether the father of history, Herodotus, did not give us as good an idea as any of the ancient Lake-dwellers. "They build their houses," says he, "upon high piles in the lakes and can only reach the shore by a bridge. To prevent the little children



Ancient Bast-rope Knot found in the excavations at Aichbutel

tumbling into the water, they tie a rope to their ankles. \* \* \* In earlier times to erect the piles was the common task of the whole community, but later they made it a law, that whoever would take a new wife must fetch three tree trunks from the Orbelos mountains and drive them into the lake bottom. Nevertheless they take many wives."



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*Kindly Mention Art and Archaeology*

# ARCHAEOLOGICAL NOTES AND COMMENTS

## *American School at Athens Notes*

The excavations to be conducted by the School this spring will be on the site of ancient Phlius, and will be more extensive than any similar undertaking of the School in recent years owing to the generosity of Mr. George D. Pratt, who has provided for this excavation. Mr. Pratt, who is deeply interested in archaeological research, travelled extensively in the Eastern Mediterranean last year, taking the members of the School as his guests on his yacht. His gift is the result of his observation of the great opportunities for profitable exploration of classical sites which lie open to American archaeology as represented by the Athenian School; and in making this year's campaign possible he expressed the hope that others would be found who, sharing this view of the importance of such undertakings, would in future provide the funds for annual excavations of this kind in Greece.

It so happens that the School is exceptionally well equipped to conduct important excavations. The Director, Mr. B. H. Hill, is now the senior archaeologist among the representatives of the foreign Schools in Athens, and is a scientific excavator of recognized ability, his experience having been almost wholly with classical sites; while the Assistant Director, Mr. Carl W. Blegen, has made an enviable name for himself in exploring and interpreting the remains of the Pre-Hellenic civilizations. If funds were available for a continuing programme of annual excavations on both classical and pre-classical sites, the gain to archaeology would be immense and the training of the next generation of classical archaeologists invaluable.

The site of Phlius for the Pratt excavation was selected as the best, among a considerable number of available places, for a one-season operation. The town, capital of the district Phlyasia, lies in an upland plain about four miles' walk south of Sicyon as one ascends the narrow valley of the Asopus River. To the West of Phlius lies the Northeast corner of Arcadia, Corinthia is to the East, and Argolis to the South. The ruins of Nemea lie only a few miles to the East. The settlement at Phlius no doubt goes back into prehistoric times, but the ruins that lie above ground are classical. Pausanias mentions a number of

sacred buildings still standing on the acropolis in his day—a sanctuary of Ganymede or Hebe “of awful and immemorial sanctity,” of Hera, Demeter and Kore, and Aesclepius—and a theater below. Dr. Henry S. Washington representing the American School, dug a few trial trenches there in 1892, and reported the place to be promising, but nothing has been done there since. The traveller sees a portion of the polygonal wall of the acropolis, a standing Doric column, Doric drums and capitals on the ground, and other traces of buildings.

Work on the Gennadeion has progressed steadily, in spite of the unusual severity of the winter, four inches of snow having at one time fallen in Athens. The walls of the main Library were on February 1 partly completed to the second floor level; most of the second tier of steel had been set and the pouring of the concrete floor-panels begun. An idea of the state of the building on that date can be gained from the photograph which accompanies Professor Dinsmoor's article in this number of *ART AND ARCHAEOLOGY*. In order to provide work for as many refugees as possible when unemployment was greatest, Mr. Thompson began work on the garden walls, which are to enclose the whole tract, and the laying out of the gardens. Mrs. Carl Darling Buck planted the first tree on January 4—a cypress. No holidays are observed on the job, such is the zeal of the workmen, and the need of work in Athens. They even worked on Christmas day, when the great marble lintel was set in place over the main entrance door. So excellent is the organization and the spirit of the workmen that a competent observer, long resident in Athens, predicts that the Gennadeion will be “not only the finest but also the best built structure in Athens.”

The work of the School has gone on successfully, the number and quality of the students being above the average. Professor Buck has conducted two courses of lectures—on dialect inscriptions and on Modern Greek: Mr. Blegen has lectured on prehistoric pottery and topography, and Mr. Hill on his return from America took up his course on the topography and monuments. Professor R. C.

## ART AND ARCHAEOLOGY

Flickinger of Northwestern expounded to the School the Theatre of Dionysus and its problems. The usual one-day trips about Attica have been taken as weather permitted.

Early in March Mr. Allen Curtis, Treasurer of the School, was able to certify to the Carnegie Corporation and to Mr. Rockefeller that the conditions had been completely fulfilled on which their gifts of \$100,000 each to endowment had been made, the School having received from other subscribers something over \$150,000 in cash with a number of subscriptions still outstanding. Accordingly, the two large subscriptions have now been paid.

The regular educational work of the School

has now been reasonably well provided for by endowments. Three tasks remain for the immediate future: (1) to secure an adequate endowment for the staff and maintenance of the Gennadius Library, for which \$150,000 is needed; (2) to provide an excavation fund which will insure an income of at least \$5,000 a year, in order that excavations may be a regular part of each year's programme; and (3) the erection of a building for the women students, on the land purchased some years ago for this purpose through the friends of the leading women's colleges under the leadership of President M. Carey Thomas. The money for this building is yet to be raised, \$100,000 being the amount needed.

### *Malvina Hoffman's War Memorial*



THE SACRIFICE. By Malvina Hoffman

In a side chapel of the Cathedral of St. John the Divine is a group in stone by Malvina Hoffman. This Memorial presented to Harvard by Mrs. Robert Bacon in memory of those who fell in the War, awaits transference to its ultimate destination in Cambridge, and should be seen by all those lovers of sculpture who care for the elevation which earnest directness of effect brings to a great subject. Both the thought and the form which Miss Hoffman has given to her Memorial are large and simple.

Indeed hardly any form could be selected as larger in character and significance. The figure of the dead soldier lies straightly extended in his last sleep, while with hands at once supplicating and offering sacrifice, the kneeling figure of the woman, is almost rigid too, like an eternal headstone to an eternal bier.

Miss Hoffman has felt and responded to the fact that since the Greeks no one has expressed the mingling of the august and the pathetic which death brings, better than have the Sculptors, Italian or French, of the later middle ages. In her warrior there is something of the feeling shown in the Guidarello of Ravenna, or even more in its straight lines, of the Gaston de Foix at Milan.

Our women-sculptors are occupying a distinguished niche in the building which this generation is erecting, but quite irrespective of her sex Miss Hoffman brings hope and comfort to those who, in an artist, value above almost any qualities, thinking nobly and expressing simply.

EDWIN BLASHFIELD,





*"All my wishes end, where I hope my days will end, at Monticello."*—THOMAS JEFFERSON.

Monticello ("Little Mountain") is nine hundred and eighty feet elevation in and the form of a cone, which slopes eastward one and a half miles to the Rivanna River. The view extends twenty-seven miles to the Blue Ridge Mountains. West and Southwest is an irregular range known as the Ragged Mountains, and at their base and in full view of Monticello, is the University of Virginia. Here at Monticello lived the immortal Jefferson.

The Mansion is of the Doric order of Grecian architecture, with heavy cornices and massive balustrades. It has projecting porticos East and West. The interior is in the Ionic style. From the North terrace, the view is superb. Here, Jefferson and his guests were accustomed to sit in the summer evenings; here, perhaps, has been assembled more patriotism, wisdom and learning than in any other spot in America. This estate contains 650 acres.

An eminent Frenchman said of Monticello: "It is infinitely superior to any of the houses in America from point of taste and convenience and deserves to be ranked with the most pleasant mansions of France and England."

Mr. Jefferson, after his return from an extended trip in France and Italy, said of his own immediate section—"How grand, how magnificent, how entrancing. Nowhere have I seen anything to excel the beauty of this country."

The Thomas Jefferson Memorial Foundation, Inc., has recently purchased for the nation historic MONTICELLO, and is now conducting a nation-wide campaign for a fund of One Million Dollars to complete the payment, and for the maintenance of the mansion throughout all time as a Memorial Shrine glorified by the most sacred traditions of our national life. Those willing to subscribe will please communicate with Henry Alan Johnson, *Secretary*, National Headquarters, 115 Broadway, New York, or with Mrs. Rose Gouverneur Hoes, 1410 20th Street, Washington, D. C., making check payable to the Thomas Jefferson Memorial Foundation, Inc.

## BOOK CRITIQUES

### In the Lost City

of Dura on the Upper Euphrates at the close of the Great War, explorers found buried under desert sands a part of the hitherto lost ancestry of Byzantine art. They uncovered painted walls, temple frescoes, ancient altars, and parchment fragments that opened a new vista leading back from Byzantine art to an earlier Oriental background. Professor Breasted, of the University of Chicago, who was able to penetrate with an armed escort to this frontier stronghold, has carefully examined these works of art (since destroyed by vandals) and reproduced them photographically in the first of the new Oriental Institute Publications:

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*Oriental Forerunners of Byzantine Painting. First Century Wall Paintings from the Fortress of Dura on the Middle Euphrates, by James Henry Breasted. University of Chicago Press, 1924.*

Perhaps the most remarkable achievement ever accomplished in a single day's field work by an archaeological expedition was that of Professor Breasted in April 1920, when he examined an old fortress in the lost city of Dura on the outer fringes of the Roman Empire in Asia and recorded the wall paintings in a sanctuary of paramount significance in the history of art. The reason why it all had to be done in one day was that it was not safe to remain longer at Dura without the protection of the British Indian troops who had been ordered to withdraw. Since Mr. Breasted's work on the spot the most important of these paintings has been so seriously damaged by vandals that his record is now the only adequate source of knowledge concerning them. Hence the appearance of this handsome volume with its descriptive text and reproductions, several of them in color, is an event of unusual interest to historians, archaeologists and art students.

Professor Breasted's work at Dura was taken up by M. Franz Cumont, the Belgian scholar well known in America, who excavated other painted walls, cleared a part of the Hellenistic city within the Roman fortifications and found inscriptions of great historical significance. The results of Cumont's work are included in the present volume, which is dedicated to him.

Mr. Breasted regards these wall paintings as the only surviving oriental forerunners of Byzantine painting, from which arose the pre-Renaissance painting of Europe. Their chieftain importance, consequently, lies in their evident character as cultural links between the Orient and the Occident. A comparison between the oldest of the Dura wall paintings (Plate viii), dating from the last quarter of the first century, and the Justinian and Theodora mosaics from the Church of San Vitale at Ravenna (Plate xxii) affords the evidence that we have in these Dura paintings a part of the lost oriental ancestry of Byzantine art. There are 23 plates, four in color, 58 text figures and two maps.

The researches and discoveries here recorded constitute Volume I of the University of Chicago Oriental Institute Publications.

We congratulate the Oriental Institute, whose work was described in the Jan.-Feb. issue of ART AND ARCHAEOLOGY upon its record of achievements, and the University of Chicago Press for the production of so sumptuous a volume.

MITCHELL CARROLL.

## BOOK CRITIQUES

*The Cults of Campania.* By Roy Merle Peterson. *Papers and Monographs of the American Academy in Rome.* American Academy in Rome, 1919.

This is the first volume of a series which ought to take rank with studies of a similar sort by the mature Fellows or students in the British, French and German schools.

The Papers and Monographs which are to appear in this new series will be pieces of original research work done under the guidance of the regular In-Charge and Annual Professors of the Schools, particularly that of Classical Studies, in the American Academy in Rome. It is also to be hoped that they will continue to have the benefit of the editorial hand of Professor C. Densmore Curtis, the brilliant Etruscologist, one of the regular staff of the Academy. This study of Dr. Peterson's was also read by Professor Walton B. McDaniel, Annual Professor in the School at Rome two years ago.

This volume is just from the press, although it bears the imprint 1919. The manuscript was ready then, but certain difficulties postponed its publication. The second volume in the series by Dr. Lily R. Taylor of Vassar College, on the "Cults of Etruria," will soon appear under the imprint 1923.

In a book of 403 pages Dr. Peterson has brought together a vast deal of scattered material. Not a page fails to give from a tenth to a third of its space to reference notes.

The author has chosen what seems to be the only logical way to marshal his facts. Chapters II-VIII have the towns of Campania,—Puteoli, Neapolis, and Capua having chapters to themselves—in a geographical grouping. The facts discovered by the author about the divinities, including emperors, worshipped in each town, are then given in an orderly fashion.

Dr. Peterson's first chapter, "The Development of Religion in Campania," is the cream of his milking. It is the result of his collecting, discovering, sifting, and comparing widely scattered references. The history of Rome, as the author suggests, has been too much just that. To have a real picture of Rome as a state it is necessary to examine religion and life in the Italian cities outside of Rome.

Dr. Peterson has done a very creditable piece of work, and the American Academy in Rome is to be congratulated upon the initiation of a series to contain studies of a research character which do not lend themselves to inclusion in the "Memoirs," which are meant particularly for papers which must have large and expensive illustrations.

R. V. D. MAGOFFIN.

*New York University.*

[199]

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